

MUSICAL AMERICA



NELSON EDDY

as Brom Broeck in "Knickerbocker Holiday"



GLADYS SWARTHOUT
JAMES MONTGOMERY FLACE

NCAC

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SPECIAL FORECAST 1944

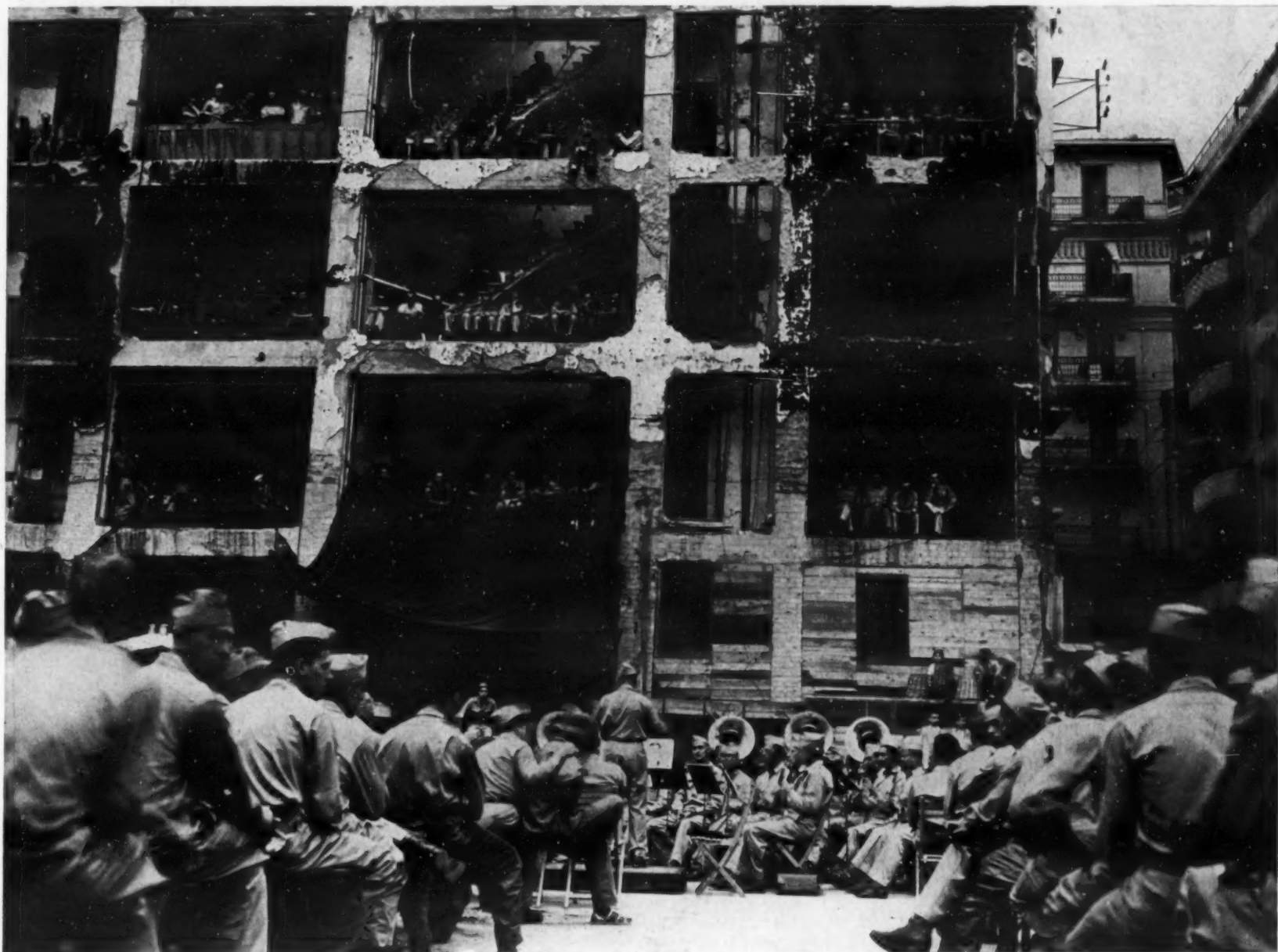
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MUSICAL AMERICA

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37th Annual Edition

February 10, 1944



Signal Corps Photo

MUSIC FOR OUR MEN—

WHEREVER THEY MAY BE . . .

In Algiers Our Soldiers
Listen to a Concert by
the U. S. Army Band
under Captain Thomas
F. Darcy

(Other Pictures on Pages 6 and 7)



B-L-O-W-S

for

Victory



Army Air Forces Photos

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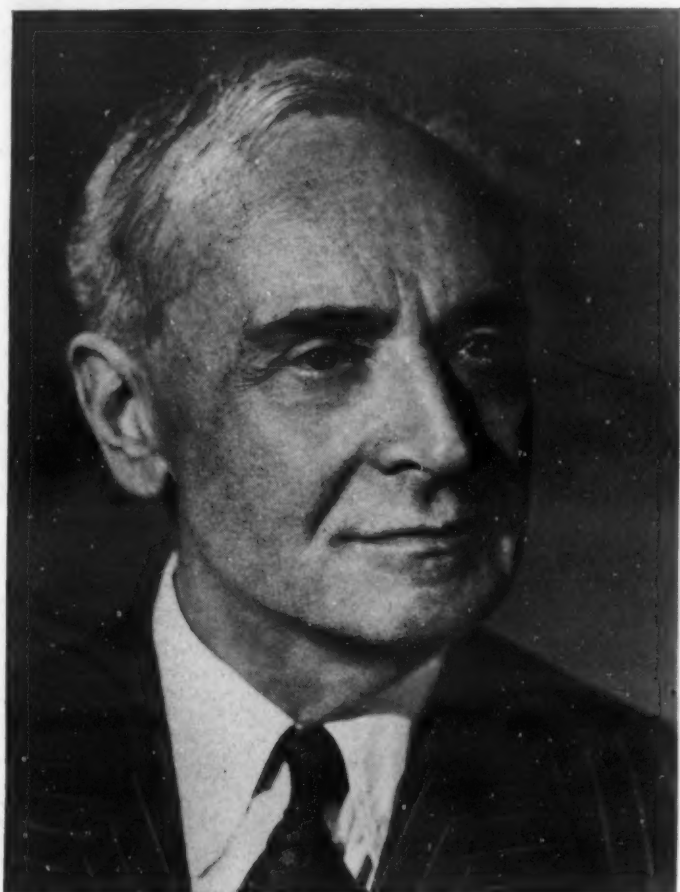
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What Is America's Musical Future?



*"The masses don't want to wait.
They want art now!"—Serge Koussevitzky*

I AM not interested in speaking of the past. It speaks for itself. What does concern me is the present and future of music in this country, especially the future. Along what lines will musical life proceed in the United States after the war: Toward government subsidy? greater popularization and community participation? greater or less professionalism?

From my point of view, these questions are easy to answer, but the answer to them will be very difficult to realize. Why? Because throughout past history we can see that not a single democratic government ever busied itself to do something real in art for the people. Democratic governments freed themselves from the traditional tyrannies of the crown, but they retained the monarchic traditions in matters of art. I don't want to mention all the governments in all the countries. But if you will spend a little time thinking about it, you will see that this is true. So it is, I am sorry to say, in America. How long we will have to wait until it is otherwise, I do not know. But I do know that the masses don't want to wait. They want art now! They need it now, for they must have more time for joy and for the arts.

LET us forget about government subsidy. Let us assume for the sake of argument that as far as Government in Art is concerned in this country, the present situation is not likely to change for a long time. What then can we Americans do to give the masses what they want? From my point of view there is a very simple way. The organized people must give to themselves what they want. I say "organized" because without organization nothing is possible.

We have in this country many organized groups. Merely as a classic example, let us consider the laborers who have organized themselves into unions. If each union worker in

the United States would contribute one dollar a year to the support of art for the masses, millions of dollars would be available for all the arts. We in America could construct big auditoriums seating thousands of people; we could have symphony orchestras, opera companies, theatres, art galleries and chamber music organizations in every state. Each city could be served artistically during not only "the season", but throughout every month in the year. And the people would have the people's own artists.

The result would be democratic in the highest sense, because art would be supported by the people and controlled by the artists, who could thus give to their fellow members of society the most precious thing in life next to bread: nourishment for the spirit. If the labor leaders would only realize the joy, the happiness and the satisfaction that would arise from such a plan! And a dollar a year is not too much, not even for a beggar. No, it is not too much... it is only twice going to the movies!

WE hear a great deal nowadays about the conflict in music between the professional and the amateur. There is no conflict. There will be greater professionalism in this country

SHALL WE BROADEN THE BASIS
OF OUR MUSICAL CULTURE? DO
THE MASSES WANT MORE ART?
HOW SHALL WE EDUCATE OUR
CHILDREN? SHOULD WE PLAY
MORE MODERN MUSIC? WHAT
SHOULD BE AN ARTIST'S GOAL?
WHAT DO WE LACK?

By

Serge Koussevitzky

As Told to
ALICE BEREZOWSKY

as there is greater need for it. The degree of that need depends on the degree of the masses' musical education. We artists must make propaganda to change and intensify musical education in the schools.

If we want to develop musical art in America and produce perhaps as great a genius as Beethoven, we have to give to the great body of people the same elements of musical education, the ABC of music, that the professionals acquire. Everyone must know the elements of music the way he or she knows the fundamentals of reading and writing and arithmetic. Not every child who learns to read and write will become a dramatist or a poet. Not every child who learns arithmetic will become a banker; nor every child who studies geography, a world traveller or explorer. But the elements of reading, writing, arithmetic and geography are necessary to their living. So, too, are the elements of music for their spiritual living!

IN fact, it is more important to pay attention to the musical education of the average child than it is to that of the professional musician. The professional, because of his God-given gifts, will find a way, he will make a way to get the education he needs to follow his profession. I insist on saying that the education of the people is as essential as the education of the professionals. The cultivated masses are the soil from which a modern Beethoven will come. Only from the masses will we develop a genius.

Many musical Americans ask me to tell them what is lacking in our musical scheme of things and what harmful practices I would eliminate if I could.

I will tell you what is lacking: confidence in our own artists. We in America must have confidence in our own composers and performers.

(Continued on page 98)

Because of his pre-eminence not only as a conductor, but also as a builder of musical institutions and his lively interest in contemporary music, the opinions of this noted artist on vital questions about our musical life should prove stimulating. He is celebrating his 20th year as conductor of the Boston Symphony

MUSIC FOR OUR MEN



Red Cross Photo by Atkins

NORTH AFRICA

Atop the American Red Cross Beach Club "Paradise" for U. S. Troops in Ain-El-Turck, Algeria, a Group Strikes Up Hillbilly and Other American Tunes



Signal Corps Photo

BRITAIN

British Commandos and U. S. Rangers Swap Songs at a Training Station Somewhere in Britain



Photo by U. S. Army Signal Corps

TO AUSTRALIA

Army Forces En Route to Australia Enjoy an Informal Sing During the Long Voyage



Signal Corps Photo

ICELAND

Even in Wintry Iceland, Musicians Strike Up the Band in a Practice Drill

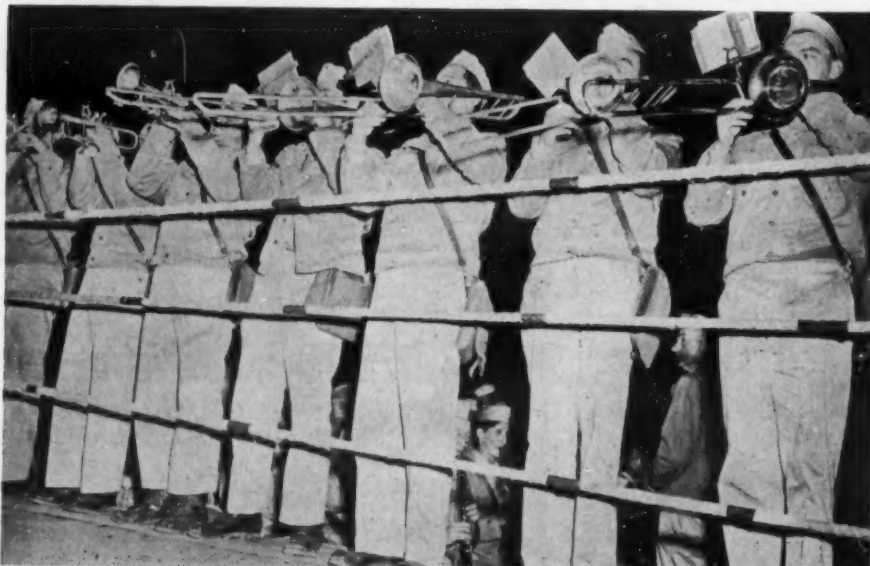


Photo by U. S. Army Signal Corps

NEW CALEDONIA

Trombone and Trumpet Players of a Band Swing Out During the Intermission of the Southern Sector Championship Boxing Matches in New Caledonia

Wherever They May Be



Signal Corps Photo

American Soldiers on Parade in England When a Flag and a Plaque Were Presented to a City. The Drum Major Is Sgt. Foster R. Rizzuto of Blairville, Penn., and on the Sidewalk Are (Left to Right) Lt. Col. Harry Smythe of Chicago, Mayor R. Glave Saunders, British Lt. Col. R. A. M. Bates-Oldham, Mr. Seward Sherriff and Mrs. Saunders



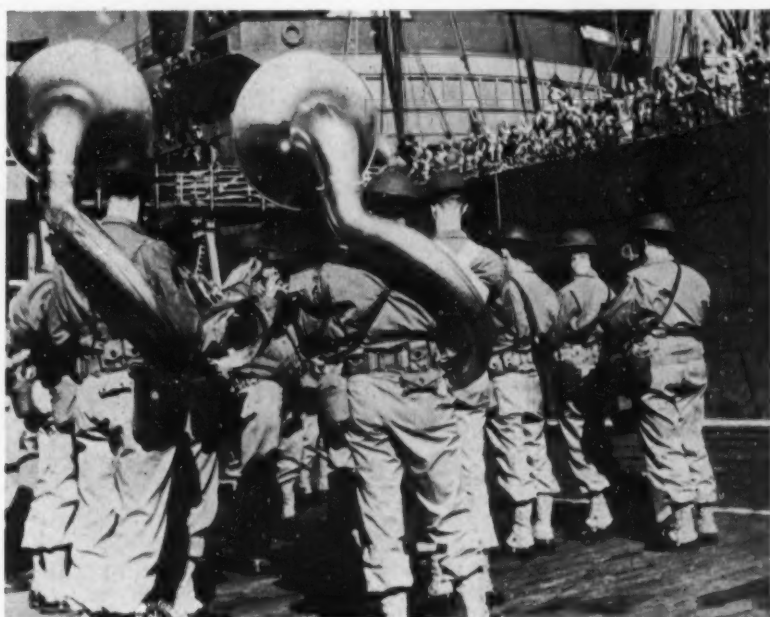
Signal Corps Photo

Pvt. John Torone, of Berwyn, Penn., Plays for Group Singing Led by the Chaplain on a Troopship



Signal Corps Photo

Members of the French Garrison and U.S. Soldiers Get Together for a Jam Session in French Morocco



Signal Corps Photo

Arriving in Australia, U.S. Army Forces Are Welcomed by a Band with Plenty of Brass in It



Something Unusual in Instruments Adds Zest to This Gathering of American Soldier Musicians



Signal Corps Photo

Children in New Caledonia Are Just as Fond of Band Music as They Are in the United States, as This Concert Given for the Natives Demonstrates

United States

Army Puts Music to Work as Decisive Factor in Morale of Fighting Men

By RONALD F. EYER

MUSIC, as employed by the American Army in this war, is a weapon as effective and as highly regarded as any that now exists in the field of battle. More canny than many civilians on the home front, the High Command has recognized the psychological potency of music and has put it to work with intelligence and efficiency in support of soldier morale which is an indispensable, and frequently decisive, factor in successful warfare.

Military men are realists and they can be depended upon to waste little time with matters having no practical and palpable application to the business in hand. That music plays as large a part as it does in their calculations is one more evidence of music's impressive weight in the human equation and of the wisdom and shrewdness with which our military leaders are making use of its social potentialities.

"The Army's musical program is based upon a very simple philosophy," says Capt. Claude M. Rosenberry of the Music Section of the Special Service Division, Army Service Forces, speaking on behalf of his superior, Lieutenant-Colonel Howard C. Bronson. "It is a philosophy of morale and emotional stability achieved through soldier participation, or self-entertainment, in music."

"G. I. Joe" Is Main Concern

The Army is highly appreciative of the contributions of civilian musicians through U.S.O. and similar organizations, and also of the invaluable services of musical artists who are themselves members of the armed forces. But the principal concern of the Music Section is with the musical activities of the "G. I. Joes"—the men themselves.

Music officers now number more than three score and ten, but in June, 1941, the Army music program began literally from scratch with a single Music Officer, Lieut.-Col. Bronson—then Capt. Bronson—whose military service dates from 1907 and who was called from the Illinois National Guard to become Music Officer of the Morale Branch of the Adjutant

General's office in Washington. As Army personnel grew by leaps and bounds through Selective Service, Lieut.-Col. Bronson gathered about him a group of music specialists, commissioned from civilian life, to work out and administer a vastly augmented program for the men pouring into the camps by thousands throughout the nation.

Singing Is First Step

Singing was, and continues to be, the first step in the music activity of any post or camp. "Every good soldier knows that a singing Army is a fighting Army," says the Pocket Guide for the U. S. Army Song Leader. "Top ranking officers of the United States Army have said that it is just as necessary to teach a soldier to sing as to shoot straight."

Accordingly, when a traveling Music Officer—music officers travel continually—arrives at a post to analyze the musical situation existing there and to suggest improved or remedial measures, he usually begins by getting some singing started. First he goes to the file of "history" cards containing all that is known of the civilian background of the men stationed at the post. A mechanical filing device brings forth the cards of all men who have had choral or other singing experience. These will form the nucleus of the singing project. Next he will ask for two to four men who have earned themselves a reputation around the post for "always starting something." They are the peppy "idea" boys who have a talent for organizing and getting things going, whether it be a round of handball or a crap game. They, and the men experienced in singing, are then formed into a class, numbering possibly 250, and they meet three or four hours a week with the Music Officer for instruction, material and advice on soldier singing. Thereafter, they are key men, musically, among their buddies.

Formal "sings" are encouraged less than the spontaneous outbursts of song which the men give forth of their own initiative and in small, casual groups. Guided and often inspired by the song leader, these little harmony sessions crop up at almost any time or place—in barracks, under the showers, in the mess halls and wherever the men may gather for recreation. There is purpose behind the advocacy of small-group participation, for the present war over-



U. S. Coast Guard Photo
WARRIOR — 1944

seas is being fought by men in small and sometimes widely separated units. There are few opportunities for elaborate mass singing in the actual theatres of this war, so it is important that the men know how to entertain themselves musically where only a few are gathered together and when there is no one to tell them what to do and how to do it.

So there may be no dearth of song material, the Army provides every soldier with a song book and sees to it, no matter where he may be on the far-flung fronts and outposts of battle, that he gets a copy of the Army Hit Kit, distributed monthly by the Special Service Division. The Song Book, including familiar songs of all descriptions, comes in two editions, one containing the words and music, the other only words and published in a size small enough to fit into the breast pocket of an Army uniform. The Hit Kit also is issued in two editions, one with words and music, the other with words only. A typical Hit Kit includes nine songs—the most popular request from the troops themselves, several that are current hits here at home, a popular song of one of the services and one or more old favorites. The importance the Army attaches to the Hit Kit is evinced by the fact that it goes out every month just as regularly as magazines, newspapers and other important items from home, and it commands all means of transportation including airplane, if necessary.

A novel feature of some Hit Kit editions has been the inclusion of well known national songs of Russia, France and China, giving a phonetic version of the texts in the original language. The men have great fun singing these versions and they delight the natives of the countries the songs represent.

The second most important element in the Army's self-entertainment program is the play—
(Continued on page 30)

An American Minstrel, Off to the Wars, Lightens the Hours for His Buddies Aboard a Troop Ship



Signal Corps Photo

Music—

MUSICAL AMERICA

Britain

By
MYRA HESS

THERE is much to tell about musical activities in wartime Britain but it is hard to find words to convey the grim setting in which they have taken place. When in 1939 life as we knew it came to fade; as months went by bringing the fall of France, Dunkirk and the bombardment of Britain, it fell completely away and we had to build our scheme of living anew. Gone were the comforts and luxuries that we had learnt to expect from modern life and we reached out in the uncertain darkness for indestructible things of the spirit to give us strength for what might come. We had to take stock of true essentials, things we could not do without if we were to live and fight. From this reassessment sprang the demand for music such as had not been known in Britain for generations.

It was my privilege to play all over England in 1940-41 and it is a thing I shall never forget. I went with the London Symphony Orchestra on several extensive tours, including most of the worst blitzed towns and never have I met such an insatiable craving for music. Often the hall where we should have played had been hit, but the concerts always took place either there, if it was possible to cover up the damage with gallant flags, or somewhere else—anywhere else—so long as the audience could wedge itself in.

The personnel of the orchestra were magnificent. They never knew if the hotel in which they were supposed to stay would be in existence when they arrived and the discomfort of traveling was beyond description, but there were no complaints or grumbles and everyone gave of their very best.

This longing for music did not end when the Battle of Britain had been won;

(Continued on page 30)



British Press Service

A DESERT BROADCAST—A Mobile Unit of the South African Broadcasting Company Pays a Visit to the Western Desert, So That Troops Can Send a Radio Message to Their Mothers and Sweethearts. The Tommies Take To It Willingly

Soviet Union

EACH front has its own professional company of artists, an ensemble of Red Army song and dance. These companies are the singers of battle exploits on their fronts, the torch-bearers of folk song art, the loyal and constant companion of the soldier at brief times of rest and recreation.

Each ensemble strives to establish its own creative features to better the artistic quality of its performances. The ensemble of one of the fronts (conducted by Merited Artist of the Ukrainian S. S. P. Sheinin) is known for its original arrangements of folk songs. Two of its members, Galkin and Mochalkin, have won a name for themselves among their soldier audiences. One of their most interesting programs is a cycle of songs about the Russian Spring.

It begins with some songs by the composer Anatole Liadoff. Familiar scenes of the awakening countryside come to life in the lovely music, followed by strains of mischievous Spring capers merged into spirited dance. The montage concludes with a pointed, pungent feuilleton by Ilya Ehrenburg, sounding an appeal for the liberation of our native land from the enemy's letters.

Even more integral and purposeful is the suite depicting the portrait of the Ukrainian girl. Here are traditional maiden songs, lyrical verses of Taras Shevchenko, and the

(Continued on page 118)



Sovfoto

RED ARMY FRONT—Soldiers Somewhere on the Russian Front Dance and Sing to Accordion Accompaniment

China

By
LIU-LIANG-MO

MUSIC plays a very important part in China's resistance against Japan. Music helped to change the weak, helpless, and individualistic Chinese people into 450,000,000 strong and resolute fighters. Music is giving hope and tenacity to our people and soldiers who have been fighting for more than seven years. Without music, our struggle would be much harder. With music, the Chinese soldiers are marching on to victory and to a free, democratic New China.

Music is able to play an important part in China's struggle for national liberation because our musicians are at the same time workers and fighters for national liberation, and because music is being put on a mass basis in

(Continued on page 118)



United China

CHINESE MASS MUSIC—Liu Liang-mo Leads an Army Sing

Potent Weapon of the United Nation

Revivals



About to Climb Out of the Basket (Use Your Imagination) with Some Stray Lingerie Atop His Pate Is the Jolly Knight—Not Fat Without His Padding. In Other Words, Lawrence Tibbett as Falstaff, with the Merry Wives Jeering



Stage Director Herbert Graf and Assistant Conductor Pietro Cimara Instruct Mmes. Browning, Steber, Greer and Harshaw How to Be Merry Wives of Windsor



Messrs. Dudley, Rasely, Brownlee and Gurney Practicing the Perturbations of Some Troubled Men-Folk of Windsor in "Falstaff"



Walter Olitzki Learns from Herbert Graf How Patrice Munsel, as the Doll, Olympia, in the "Tales of Hoffmann," Is to Be Wound Up to Prevent Her Collapse

and the Orchestra



In Preparation

at the Metropolitan



Conductor Emil Cooper, Stage Director Désiré Defrère and Accompanist Felix Wolfes Teach Mélisande Sayao and Yniold Raymondi Some Vital Facts About "Pelléas"



Bidu Sayao, a Not at All Unhappy Mélisande, Rehearses the Loss of the Fateful Ring in the Presence of a Mildly Disapproving Pelléas (Martial Singher) and to a Descending Scale from Felix Wolfes at the Piano



Lothar Wallerstein Shows John Garris How Loge Tricks the Gods of "Rheingold" with Certain-Cynical Proposals



Spear Bearers Don't Look Very Heroic in Plain Clothes, but in Costumes for "Norma" It's Quite a Sight. Norman Cordon in the Center

Provides the Foundation



Oh— for the Life of a



Lotte Lehmann's Chickens Always Come Home to Roost Because She Feeds Them So Well That There Is no Temptation to Stay Away



Gathering Apples on Californian Acres Is a Practical Form of Recreation for Dusolina Giannini



Left: In Westchester County, Margaret Speaks Finds That Shucking Corn Is Not Difficult But Only Takes a Lot of Time



Citrus Fruit Has Its Appeal for Douglas Beattie (Right), as It Does for the Ranch Foreman at Porterville, Calif.



Left: Celius Dougherty and Vincenz Ruzicka Hoe a Row on Their Farm in Pennsylvania



Left: Members of the Trapp Family Start Work on the House They Are Building for Themselves in Vermont. From the Left: Johanna, Hedwig, Marie and Eleanore



Right: Joseph Schuster Cultivates His Victory Garden

Farmer



Jascha Heifetz Develops a New Bow-Arm Technique



Beef Being What It Is These Days, Richard Crooks Is Understandably Solicitous About This Likely Youngster



Gladys Swarhout Looks Over Her Considerable Cache of Canned Goods. The OPA Isn't Interested Though, Because It's All Home-Preserved



All Exercise Isn't Vocal for Thomas L. Thomas. He Also Stacks Corn on His New Jersey Farm



Walter Cassel and Family Can Count Their Chickens Now That They're Hatched. From the Left: Mrs. Nadine Cassel, John Walter, Jr., Catherine Jean, Mr. Cassel and Mary Martha



Strolling Under an Arcade of Tomato Frames, Jean Tennyson Wonders What the Harvest Will Be



"An Apple a Day . . ."? Well, Kathryn Meisle Grows Them and Nobody Has a Better Right to Eat Them

"Pélleas et Mélisande" In a New Incarnation

Wedded Poetry of Debussy and Maeterlinck Returns
to Metropolitan



"See, see, I have my hands full of flowers . . ."—Mélisande Meets Pelléas in the Presence of Geneviève



Martial Singher and Bidu Sayao as
Pelléas and Mélisande



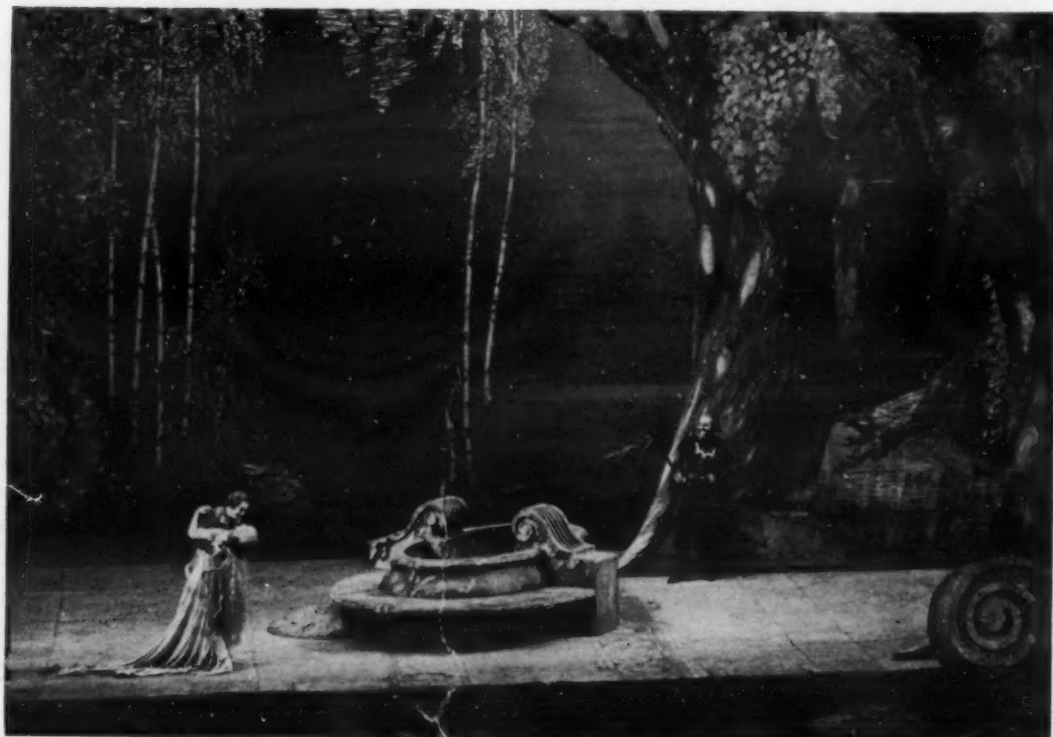
"Watch, watch, Yniold!" —
Lawrence Tibbett, as Golaud,
Hangs Upon the Words of
the Child, Played by Lillian
Raymondi



Margaret Harshaw, the
Resigned Geneviève



Ancient and Wise Arkel
as Portrayed by
Alexander Kipnis



"All the stars are falling . . ." Pelléas
Embraces Mélisande as Golaud Prepares
to Strike

Debussy Opera Distinctively Restored

Emil Cooper, in Metropolitan Debut, Gives Revitalized Reading
of Unique Work—Singher and Sayao Score in Name Parts—
Tibbett, Kipnis and Harshaw in Supporting Roles

By RONALD F. EYER

"PELLEAS ET MELISANDE", that solitary star of Debussy in the operatic firmament, which Romain Rolland hailed as "one of the three or four outstanding achievements of French musical history", returned to the Metropolitan on the evening of Jan. 26 after an absence of three years. All of the vocal participants, but one, were new both to the Metropolitan production and to the opera itself, and the occasion was distinguished by the first appearance at the Broadway opera house of Emil Cooper as conductor. The cast:

Mélisande	Bidu Sayao
Geneviève	Margaret Harshaw
Little Yniold	Lillian Raymondi
Pelléas	Martial Singher
Golaud	Lawrence Tibbett
Arkel	Alexander Kipnis
A Physician	John Gurney
Emil Cooper, Conductor	
Désiré Défrère, Stage Director	

Let it be said at once that there was much that was magnificent in the performance and that it was the best representation of this theatrically and musically difficult work within recent memory. It seems curious that there should be disparate viewpoints on matters of basic interpretation in an opera of such recent vintage. Many people still alive had Debussy's precepts from his own lips; some members of the original cast also are still alive, and various other persons intimate with the composer's musical concepts are at hand. Yet there are schools of thought about how "Pelléas" should be interpreted and there probably are as many interpretations of the work as there are conductors of it.

I say conductors advisedly because the conductor is master of "Pelléas" in a way that he is not of any other operatic works that come readily to mind, including those of Wagner and Richard Strauss. Like the latter, "Pelléas" is symphonic opera in the truest sense. So close is the vocal line to the ordinary inflections of speech, in accordance with Rousseau's dictum, that the orchestra's burden of dramatic expression is extraordinarily heavy and significant, and one almost agrees with the Parisian critic who expressed a desire to hear the score in the concert hall without benefit of singers.

Former "Supine" Conception

However that may be, it is over this symphonic score that we encounter disagreements, and in America we have been treated largely, if not exclusively, to the supine conception in which the music is handled like a wisp of tinted chiffon—nebulous, pastel, chimerical—a conception which bespeaks familiarity with "The Afternoon of a Faun" and the piano Arabesques but forgets, or ignores, the existence of "La Mer" and "Fêtes".

Whatever he may have been personally, Debussy was capable of being much more than a languorous wraith and a scented aesthete in his music; and our present conductor, happily, proved himself alive to that fact. Mr. Cooper found virility in him, robust passion and fire and muscular forthrightness. He built up climaxes in "Pelléas" suggesting the tempestuousness and sonority of "Tristan" and he permitted the orchestra to speak out in accents as earthy and realistic as "Salome".

This unbuttoned dramatic approach had a salutary effect upon the whole artistic impression produced by the opera and caused the listener to revise, or at least re-examine, some old and generally accepted opinions regarding it. One recognized immediately that "Pelléas" is far from the vague, monochrome and eventu-

ally monotonous piece that many people have been too willing to concede it. Nor is it so mystical and attenuated in emotional content as to be indefinable in terms of human feeling. On the contrary, it is warm, alive, expertly proportioned and balanced, dramatically, in its twelve fleeting tableaux, and gorgeously pigmented, rather than subdued, within a wide chromatic range. Relieved of harness and bridle, "Pelléas" is an exciting, mobile work, refined but not delicate; fanciful, but not esoteric.

This was Mr. Cooper's inestimable contribution to our reassessment of "Pelléas". But it was an evening of revelations and another came with Mr. Singher's embodiment of the young lover. In Mr. Singher, it appears, we have something closely resembling the epitome of all that is best in the French operatic style. In this performance he established himself without question as one of the finest singing actors currently gracing the stage of the Metropolitan. His French diction, whether one understands the language or not, is a delight to the ear—the subtle nuance, the deftly turned phrase, the occasional tone "at the bridge" ("nasal" would be too gross a term for this characteristic phonation) and the invariable clarity of enunciation.

Stylistic Acting

That is one side of the Singher medal. The other is histrionic. His carefully school acting is stylistic rather than realistic in type, but it is executed with such ease that it appears simple and natural. He has achieved in his movements what athletes call "follow-through"; one gesture blends logically into the next, there is no lost or meaningless motion and all details are co-ordinated into one harmonious unit of fluent action. There was rightness and reason about everything he did as "Pelléas", and any minor criticism would be mere bickering.

Miss Sayao's Mélisande also was a figure of beauty and truth. She got at the essential poignancy of the role and personified the flower-like fragility of that guileless, elfin creature. One felt that she could have used more voice at times without destroying the illusion of the character, but her performance in general was closely in tune with Mr. Singher's and she joined with him in an enchanting evocation of Maeterlinck's dream of Tristan and Isolde and the star-crossed lovers.

The Golaud of Lawrence Tibbett frequently was of fine stature vocally and it had moments of strong dramatic appeal, as in the first scene of the fourth act when he denounces Mélisande and pulls her about by the hair. His exit there was a most effective bit of business. However, Golaud is a difficult and complicated character demanding much careful study and working out. It may be assumed that Mr. Tibbett will bring several changes and improvements to later performances.

Alexander Kipnis, who sang the role before, did not wholly convince us of the senility of Arkel, that ancient king who stood at the brink of the beyond and saw but from afar. Yet we would not sacrifice the bigness and the musicality of his voice, which was one of the vocal ornaments of the performance. Nor would we dispense with Margaret Harshaw's vocal prowess as Geneviève although there is more to be had out of the latter scene than she discovered in this first reading.

Her portrayal of the boy, Yniold, for which her diminutive figure so well adapts her, brought Lillian Raymondi hearty approval from the audience. Her solo scene with the sheep (which no doubt was fraught with symbolical significance for Maeterlinck but has meant next to nothing to anybody else) was omitted, as it usually is. But in the window-peeping episode with Mr. Tibbett she realized the part with gratifying intelligence. Mr. Gurney, as the physician, was competent, but he seemed to dismiss his comparatively small role as inconsequential, which it is not.

Well-ordered Production

Some of the opera's essential intimacy was captured by mounting the work within a small frame and on an elevated platform following the stage-within-a-stage technique, as in previous productions. This treatment probably is as effective as any could be in a theatre as large as the Metropolitan. The scenery again was that of Joseph Urban. Some of the sets are thoroughly in the key and the mood of the opera, others are not so successful, and the picture was disturbed on several occasions by wrong cues in the lighting department. As a whole, however, the production was a smooth and well ordered one, doing much credit to the backstage personnel.

Although capacity audiences are the rule rather than the exception at the Metropolitan this season, it may be worthy of note that the house was completely sold out for this revival, including every available inch of standing room. It may also be significant to those who measure trends in such occurrences that the audience was demonstratively enthusiastic about this "unpopular" opera. However, responsibility for some of the enthusiasm must be set down to the claque which, by the way, has become increasingly noisome this season.



Three Old Men Asleep Bode Tragedy for Maeterlinck's Star-Crossed Lovers



Autograph Collectors Find a Ready Response from Nelson Eddy, After a Concert Which He Gave at Fort Monmouth Before Leaving to Sing for Troops in Africa



Patrice Munsel Gets Taxi Service in a Jeep at Geiger Field in Washington, Where She Sang for the Soldiers

Service



Official U. S. Navy Photo
Josephine Antoine, at Great Lakes Naval Training Station, Finds the Navy Ready in an Emergency When a Nail Comes Through Her Shoe. Left to Right, CPO John Carter, Formerly Also at the Metropolitan Opera, Miss Antoine, Lt. Commander Eddie Peabody, the Banjo King, and Robert Engdale, Electrician Mate Third Class



Photo Lubbock Army Flying School
Charles Kullman Emphasizes a Point to Second Lt. Collins E. Boomer, Formerly of Community Concerts, at the Flying School at Lubbock, Texas



An Attentive Audience at the Stage Door Canteen in New York Listens to Mildred Dilling



In Celebration of the 25th Anniversary of the Founding of the Czech Republic, Rudolf Firkusny Plays the Dvorak G Minor Piano Concerto with the Camp Lee, Va., Symphony under Cpl. George Hoyer in the Presence of the Czech Ambassador, Col. Vladimir Hurban

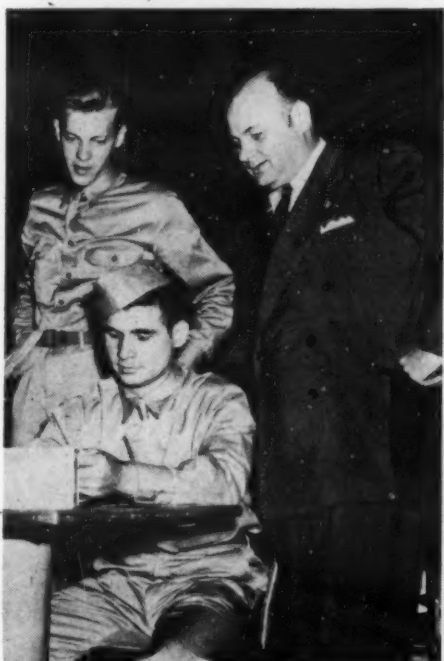


Marjorie Lawrence Waves Good Luck at the Liberty Ship, the S.S. Horace White, Which She Christened at the Kaiser Shipyard



All Ready for a Ride in a Jeep, Grace Moore Is Surrounded by Some of the Men She Sang for at a USO Show in Tulsa, Okla.

and Smiles



Myron Benson
Robert Weede Pauses During an Entertainment Program at a USO Club



Signal Corps U. S. Army
As Soloist with the Fort Monmouth All-Soldier Orchestra, Zino Francescatti Watches the Conductor, Thor Johnson



Vivian Della Chiesa Goes Over the Program with Three of the Sailors Who Heard Her at the Great Lakes Training Station



Official U. S. Navy Photograph
After a Concert for the Waves at Hunter College, Are Seen (Left to Right) Alexander Sved, Captain W. F. Amsden, Commanding Officer of the U. S. Naval Training Station (W. R.), Polyna Stoska and Marcel Hubert



Three Cadets Congratulate Ellen Ballon After a Concert Which the Pianist Gave at West Point

Strike up the Band!



Official U. S. Navy Photograph
Rehearsing on Washington Drill Field, the Navy Broadcast Band Prepares One of Its Friday Night Programs for the Air

IN THE NAVY

Tin Pan Alley: Musicians Emerge from Their Sound-Proof Practice Rooms for a Jam Session



Official U. S. Navy Photograph
What Happens When Horns and Clarinets and Saxophones Get a Free Moment

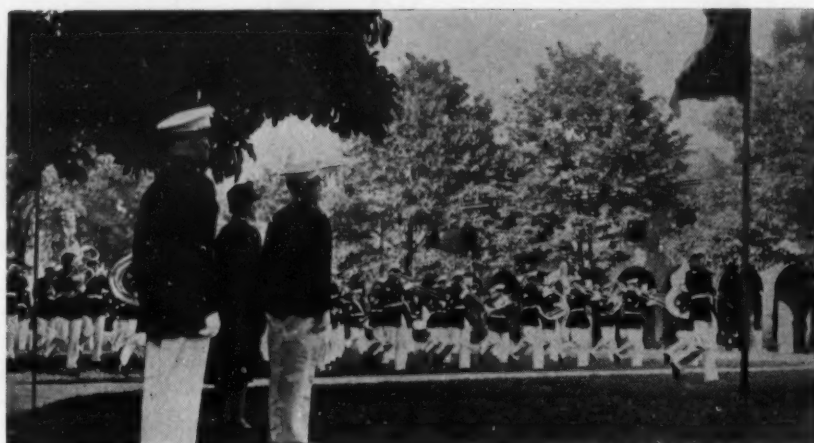


Official U. S. Navy Photograph



Official U. S. Navy Photograph

Left: A Ship's Band Entertains the Crew During the Lunch Period on Board a United States Man-of-War



Official U. S. Marine Corps Photo

MARINES

On Parade, the Marine Corps Band Shows Its Stuff



Official Photograph U. S. Army Air Forces

AIR FORCES
With a Background of Giant Planes, the Air Force Band Goes Through Its Paces



An Audience at Camp Meade Listening to the National Symphony

THE NOTE HEARD 'ROUND THE WORLD

It's Music Delivered to Our Fighting Forces



USO Camp Shows Rapidly Increasing Overseas Units While Continuing Service to Camps in the Nation

By FRANCES QUAINANCE EATON

AS our war effort heightens in pitch in battle areas all over the world, the frail but tensile lines connecting our boys with home and the things they love are being reinforced to cable strength. As industry steps up production to meet the needs of battle, so is production being stepped up on another home front. More and more of our musicians are answering the call to any of the seven seas where they are needed to bring a piece of home and a sample of what many of our fighters yearn for—music.

In the USO Camp Shows offices, center of the web which is being spun over the globe, important plans are brewing. Over 200 units have already been sent out of the country, says Lawrence Phillips, executive vice-president, but there will be more. A definite increase in the percentage of concert groups for overseas duty is prime on the agenda.

Noted Artists to Go

We will not hear the whole story of this tremendous project for many months—possibly not until the end of the war. Installments of it have reached us and others will be told as travelers return from their missions. But no names can be given until it is certain that those now on their way or about to go have safely reached their destinations. Thus it is not possible to list the half-dozen or so noted musicians who are now preparing to embark on the great adventure.

We know already that Nelson Eddy and his accompanist Theodore Paxson are touring the Middle East and North Africa. No news has come from them since the report that an organ was flown for them from Khartoum to a small town where there was no piano. They should be back soon to tell their tale. Also in this territory, Edwina Eustis, contralto, and her accompanist, Marion Carley, are making a big hit—two girls on a desert trek.

One alone is Ellen Longone, who is entertaining the American and Canadian troops in the lonely reaches of the Alkan Highway. Three's a company in the unit now in the Caribbean—Willa Mae Kelly, pianist; Josephine Craig Kennedy, violinist, and Signe Sandstrom, cellist. And in Panama, a group of five is merrily making music—even though the violinist, Stephan Hero, had a practice in the

garage because the hotel keeper was allergic to string music. Mr. Hero's companions are Blake Ritter, baritone; Rosita Rolando, dancer; Henry Jackson, pianist, and Agnes Davis, soprano.

Weather and audiences provide distractions of various sorts. Mr. Ritter wrote to Gino Baldini, manager of the concert division, from Panama that the climate "is much like that of Southern California and everyone speaks with the voice of a real estate agent in declaring that it absolutely never rains, but I must report that we have just had a very heavy downfall—although truly, only one cloud at a time seems to relieve itself, so it is always over in a minute. In that minute, though, it sometimes rains so hard as to smother any sound that competes with it."

Familiar Music a "Must"

Helpful hints on program making are also contributed by Mr. Ritter. "To insure success with so unsophisticated an audience," he writes, "57th St. must borrow a trick or two from Broadway. This can be done, as I believe we are proving, without in any way lowering the standard of the performance. Numbers must be familiar to the bulk of the audience while the discriminating few may be won by an artistic presentation uncommon to such popular airs. The exceptions are such brilliant and colorful technical triumphs as Steve's 'Carmen' Fantasy and Henry's 'Ritual Fire

Dance,' always great favorites."

While Miss Davis, with this group, is singing for the soldiers in Panama, her husband, Ben De Loache, is somewhere in the Southwest Pacific on a similar errand. The baritone is having unqualified success out there, Mr. Baldini hears.

A Return Visit

The jungle islands are welcoming back one of their first musical visitors. Edwin McArthur, who with Lansing Hatfield made a spectacular tour of our bases in that area (reported recently in these pages), is again leading community singing many miles from home. Earl Wrightson, in one of the first units out there, has returned. Earlier visits to Panama were made by Jascha Heifetz and his accompanist, Emanuel Bey, and Enya Gonzalez, soprano, with Norman Secon, pianist.

"Somewhere overseas" at this moment are Frances Cassard, soprano; Martha Madison, accordionist, and John Henry Phillips, baritone.

That's the list to date, as reported by Mr. Phillips. With many more to come.

While the USO Camp Shows world map is becoming more thickly studded with colored pins representing their units, the United States map is not neglected. In the 2nd Service Command and 3rd Naval District alone (in and around New York), Mr. Baldini figures that our

greatest musicians and orchestras have been heard by 2,579,990 boys. What this means for audiences of tomorrow can be exemplified by the country boy who had never seen an orchestra until the Philharmonic played at Camp Kilmer. He approached a cellist after the concert and said "I sure like that sittin' down fiddle. Goin' to git me one when war's over". Or the lad who wandered into Mr. Phillip's office on a Sunday noon, begging for a violinist to play sonatas with him in his few hour's leave.

This potential increase in the love for music, brought about by exposure to the real thing after experience only with radio or no experience at all, is a "plus" contribution, really only a by-product to the actual objective of USO Camp Shows, Mr. Phillips maintains.

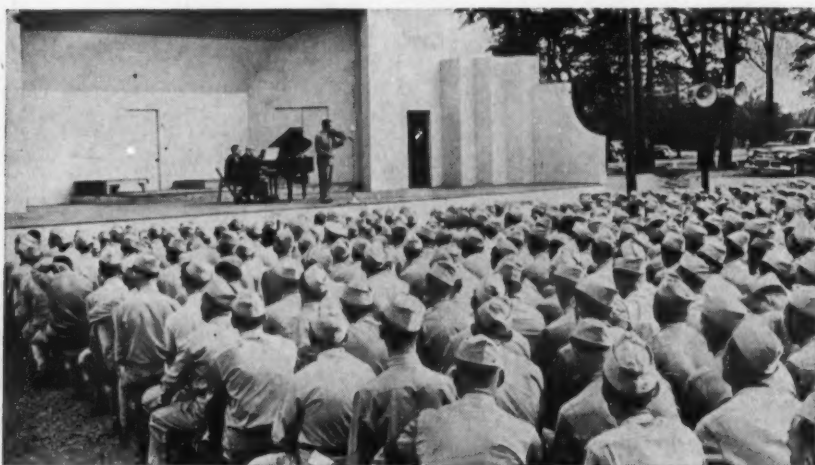
The Real Job

"There is the danger, when one is passionately interested in any field of endeavor, to proselyte", he says. "Our job is not to make propaganda for the appreciation of music, nor to try consciously to reach the so-called 'indiscriminate' public, but to deliver to those of our armed forces whose great craving it is as much music as possible. That in so doing we draw in a new audience is all to the good. It cannot but help the cause of good music in the years to come."

But "music now for those who want it" is a big enough task to handle. USO Camp Shows is doing its job.

AT CAMPS IN THE UNITED STATES

Left: Alec Templeton Makes Up a Special Song for Fort Bragg
Below: Albert Spalding Plays at Fort Monmouth





Lawrence Tibbett
as FALSTAFF



Ezio Pinza
as BORIS GODUNOFF



Alexander Kipnis
as HAGEN



Zinka Milanov
as NORMA

Some Noted Characterizations in the Lyric Theater of Today



Jarmila Novotna
as DONNA ELVIRA



Salvatore Baccaloni
as DR. BARTOLO

THE ROLE'S THE THING ... and Seven Singers Tell Why

Famous Operatic Characters, Chosen for Their Interest Both Musically and Psychologically, Are Dissected by the Metropolitan Singers Who Play Them. The Opinions They Express Are

Told to
HERBERT F. PEYSER

Falstaff—

Lawrence Tibbett

"WHEN I first studied the part of Falstaff I did much that I disregarded later. For instance, I made a close study of Shakespeare—of 'Henry IV', 'Henry V', and 'The Merry Wives of Windsor'. For the present production I paid far less attention to the plays than to working on the English translation we were to use and improving the one which had been in vogue. It was, of course, a case of re-studying the part, for if I am not working constantly on a role I have a way of forgetting it; so that if there is occasion for a revival of this or that opera it means to a greater or lesser extent learning it all over again.

"Be this as it may, I have found it imperative to resolve various problems connected with the Fat Knight. First of all, the Falstaff of Boito and Verdi is not that of Shakespeare. In the opera he is an incongruous, one might even say an 'impure' character. If he achieves a unity it is through the music of Verdi. For the operatic Sir John is, you see, a composite. He comes from different and not always closely related sources. If he emanates from the 'Merry Wives' some of him is also an outgrowth of the Falstaff in the two parts of 'Henry IV'. The 'Honor' speech, for instance, serves a definite purpose of characterization on the battlefield, where Shakespeare causes the Fat Knight to utter it. There it forms a contrast to the heroics of the Prince. In the libretto Boito has, so to speak, dragged it in by the hair.

"That is only one case in which conflicting
(Continued on page 138)

Isolde—

Helen Traubel

"BEFORE singing Isolde at the opera I had done portions of it on concert programs as soloist with various orchestras—parts like the Narrative, from the first act, and the 'Liebestod'. I spent an entire year preparing the operatic embodiment as a whole. How many rehearsals a singer requires for this part is a question that can not be definitely answered—it depends on the singer and on circumstances some times beyond a singer's control. They say that Nordica needed 1,000 rehearsals of one kind or another before doing the part. Personally, I think this somewhat excessive—though, I repeat, it depends! Private study is one thing, stage rehearsals are another. I myself had just one stage rehearsal for the entire opera. But for 12 months I had been working intensively on the role.

"That is not to say that I learned the whole of it—text, music and action in exactly that space of time. I acquired it gradually—and
(Continued on page 138)

Boris—

Ezio Pinza

"I SANG in 'Boris' here in New York some years before impersonating Boris himself at the Metropolitan. My first experience in Mussorgsky's opera had been as the monk, Varlaam. I filled this part at a time that Chaliapin did the Tsar here. But before that I had sung the title role in Italy—in Mantua, in Verona and elsewhere in 1924. I worked at the part of Boris himself under an admirable Russian coach, who had made Italy his home.

"Much as I admired Chaliapin, I am not going to say that I took suggestions for my Boris from his or in any way modelled my impersonation on it. That would, in the end, only have resulted in an imitation for better or worse; and to imitate is one of the worst things an artist can do. I always have in mind certain conductors who do the best they can to imitate Toscanini. The upshot of such a copied Boris would not have been Chaliapin on the one hand or Pinza on the other.

"The real Boris, as we know him from his—
(Continued on page 138)

Hagen—

Alexander Kipnis

"I FIRST sang Hagen shortly after the last war, in Worms, where the Hagen of the 'Nibelungenlied' had been 'at home'. In those days I was singing in Wiesbaden. Quite unexpectedly a request came from the theatre in Worms for a Hagen. I was to have three weeks to prepare the role, which I had never done before.

"Fortunately I had a very thorough coach in a conductor who had been a close friend and collaborator of Gustav Mahler. At the same time I made it a point to see several 'Götterdämmerung' performances in Wiesbaden in order to watch very carefully and notice exactly how Hagen was done. The conductor with whom I prepared the role constantly impressed on me the necessity first of all of singing the music—of treating it like true *bel canto*. The expressive part would come later—
(Continued on page 253)

Norma—

Zinka Milanov

"THE title role of 'Norma' is not precisely new to me. I studied it for years before I sang it on the stage. I worked at it slowly, air by air, page by page, making it gradually a part of myself, assimilating it to my whole being. I was fortunate in having a brother who was a splendid pianist and an extraordinary musician. With him I worked on the opera phrase by phrase, but without any certainty just when I should sing it.

"That time finally came in 1939. The work



John Alfred Piver

ISOLDE—Helen Traubel

was to have been given in Italy and I was to do the Norma. But the political situation looked black. When I did sing it for the first time that year it was not in Italy but in Yugoslavia, in Zagreb. Since then, of course, I have done it in South America before undertaking
(Continued on page 253)

Donna Elvira—

Jarmila Novotna

"NOT till I came to America did I sing Elvira. I first studied the part with reluctance and then only because Bruno Walter earnestly wished me to do so. Personally I could see little on the surface either in Elvira or Donna Anna but two ladies who walked through Mozart's opera, for the most part either annoyed or weeping. I had, of course, sung other Mozart parts abroad (Cherubino in 'Figaro' and one of the ladies in 'Cosi fan Tutte'). But I was, as I say, not in the least anxious to do Elvira.

"It was Walter who overcame my reluctance. He pointed out to me that the key to the true character of Elvira lay in the music. As my studies progressed I found that he was unquestionably right. And, incidentally, other points became clear to me. I came to the conclusion, for instance, that Don Giovanni himself cannot be either a very young or a supremely irresistible man. It is true that he made 1003 conquests in Spain alone. The brutal disclo—
(Continued on page 253)

Bartolo—

Salvatore Baccaloni

"BARTOLO is the protagonist of Rossini's 'Barber'. He is not a ridiculous figure except as the action places him in ridiculous situations. But it is not easy to tell how, on each and every occasion, I do this or that with the part. And the reason for this is that I never adhere to a hard and fast plan, either in this part or in others.

"I vary the impersonation from performance to performance. Call it improvisation if you will; it amounts to just that. Otherwise the process would reduce itself to mechanical action. What I may do at one stage or an—
(Continued on page 138)

IF MUSIC WERE RATIONED

by George Hager



Black Marketeer: "Psst, Buddy — the Unfinished Symphony going on downstairs!"



Of course, there might be a little chiseling.



"But, lady, Symphony concerts take 28 points and you have only 12 left in your book."



Some music could stand a little rationing.



American Composer: "My music has always been rationed."



ANNE M. GANNETT

President
National Federation
of Music Clubs

"Support the American Composer!"

INSISTS THE NATIONAL FEDERATION OF MUSIC CLUBS

"This annual message to MUSICAL AMERICA is in a sense a rallying cry to all who are interested in the future of American music—particularly American creative music."

IN many respects there has been a change in the cultural scene since the early days of American art and literature, when such a large percentage of geniuses theoretically if not literally starved in garrets. Much more generous compensation attaches in these days to those whose paintings, short stories, plays, novels achieve public attention. The radio, the many magazines, the lecture platform offer extensive outlets for men and women who earn their living by the pen. The modern vogue for murals, the widespread employment of art motifs in architecture and interior decoration, the development in appreciation of etchings, sculptures, ceramics, have given those who work with brush and pencil and modeling clay a wealth of new markets.

But the American composer still remains the "forgotten man" in the world of art. Modern trends in visual art and architecture, in which America practically leads the world, have not only been accepted by the public but the accomplishments of the artists who create them are now a source of national pride. Yet that same public, long trained to the theory that great music must stem from the fountain of European culture, has been reluctant to admit that a vital young country can evolve a music of its own, which while not disdaining or defying classic tradition will yet be expressive of the energy, the concentrated power, the accentuated tempo of American life. And so the composer has had an uphill fight for recognition.

If he achieved something in a completely new mood and style there were shudders at the innovation. If he produced something in classic

mode his composition was compared, often unfavorably, to even the least consequential works of the European masters. It became "Lo, the poor composer", on all fronts.

In the last few years there have been some concerted attempts to remedy this injustice. Dr. Serge Koussevitzky, foreign born, yet one of the American composer's foremost champions, is in the vanguard of one of these. Other distinguished orchestra leaders have given increasing attention to American works. But there is yet a great gulf to be bridged before the American composer can come into his own.

THROUGH its new program in support of American composition, the National Federation of Music Clubs seeks to bridge this gulf. It has undertaken this task not because it believes its leadership superior to that of other organizations similarly engaged, but because it has certain specialized qualifications. One of these is in numerical strength. Another is the non-professional character of its membership. There are professional musicians in its ranks to be sure, but the great majority of its members are not performers or composers for whom music is a livelihood. Instead they are members of the boards of symphony orchestras, conservatories and music schools, subscribers to civic and community concerts, patrons of operas, supporters of the various artist series—in short, the great American audience. They can exert tremendous influence, but cannot be accused of self-seeking in doing so.

In addition federated music clubs are among

the country's largest purchasers of music. Hundreds of thousands of sheets of it are used annually by choral and instrumental groups within their membership. Hence the Federation is potentially an excellent market for American works, old and new.

It is recognition of this unique purchasing power which in large measure furnishes the impetus for the newly formulated program of the Federation's Committee on American Composition, of which Mr. Otto Luening, of the Bennington College faculty, is chairman.

Mr. Luening is not only seeking to make the Federation an authoritative source of information about American music, past and present, but also to coordinate its purchases of American works so that composers may derive direct and immediate benefit.

To this end he is creating a reviewing committee of nationwide proportions which will review new American compositions of serious character and recommend them for performance, especially stressing those which are suitable for presentation by federated music clubs. The committee's approved lists will be published bi-monthly in the *Music Clubs Magazine*, and also made available, in the form of reprints, to interested non-members. Music which cannot readily be purchased in local music stores will be obtainable through the American Music Centre, 250 W. 57th Street, New York City, which is co-operating in every phase of the plan. The Centre will also assemble, for Federation use, a complete library of all available new American works of serious character, past and present.

THE Federation's Committee on Orchestras, which has served under the Education Department, will be enlarged and take on certain new functions in collaboration with the Committee on American Composition. Among these will be a lively liaison with the boards of the various symphony orchestras through which the committee will be able to attract noteworthy new American compositions to the immediate attention of leading conductors. It is a pleasure to announce that Mary Howe, widely known as a composer, is the new chairman of orchestras who will undertake these duties.

This plan may sound prosaic in the telling, yet the Federation is embarking upon it in true crusading spirit, with the belief that it offers what has hitherto been greatly needed, an intimate and continuing contract between the makers of music and those who perform it and listen to it.

That it is a large scale enterprise, let no one doubt. It will cost, at a minimum estimate, approximately \$10,000 a year—and the Federation does not have that amount of money in its treasury for a single project.

Yet we launch the new venture with high courage, believing that those who are genuinely interested in the development of American music will rally to our support. Any contribution the readers of *MUSICAL AMERICA* care to make, from a postage stamp to a check for a million dollars, will be welcome. And every penny obtained will be used for one purpose only—to promote, to advertise, to insure the performance of music that is distinctively American.

If you believe in America's musical future, if you want music written that will express the triumphant spirit of a great democracy, we invite your help, for we must press forward. Having set our hands to the plough, we shall not turn back. We shall expend our utmost effort to help the American composer to come into his own.

Anne M. Gannett



Where Is the Stetson? Fabien Sevitzky May Be Going to Conduct the "Grand Canyon Suite" in Costume

OFF-Beat

Conductors Enjoy a Change of Tempo



Désiré Defauw Sets Out from His Club to Receive the Degree of Doctor Honoris Causa at Montreal University



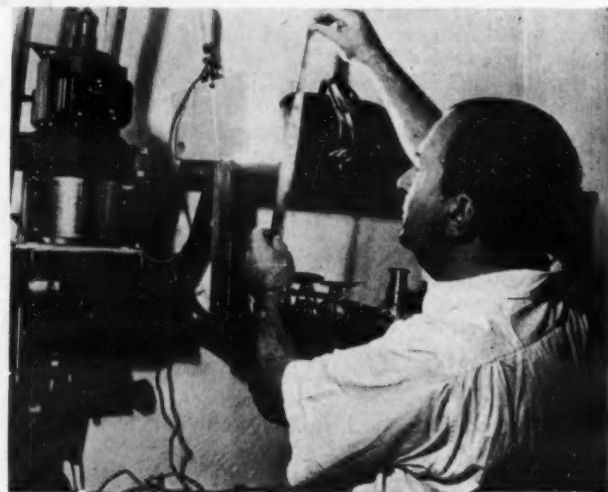
Hans Kindler Unravels Some Knots in the Score for Two Young Orchestra Players



At Lake George, Vladimir Golschmann Comes Ashore with the Assistance of Raya Garbousova and Mrs. Golschmann



Questions Buzz, as Karl Krueger Visits with the Young People After a Children's Concert in Detroit



In His Dark Room, Fritz Reiner Examines a Movie Film



Guy Nichols

Workers
in a Shipyard
Enjoy a Community
Sing During a Rest Period

By ROBERT SABIN

IF you happened to be in the Central YMCA in Brooklyn on a Monday evening, you would have a heartening experience and one that has profound significance for the future of music in American industry, for you would see 60 people who work in the plants of the gigantic Sperry Gyroscope Company, many of them standing over machines for nine hours, who come by subway and train and bus to play together in their own symphony orchestra under a professional conductor. They are draftsmen, engineers, company executives, bench lathe operators, grinders, chauffeurs—a true cross-section of the company—and they are an example of the increasing importance that music is acquiring in war industry throughout the nation. Though the Sperry Company is a pioneer in the symphonic field, thousands of workers in war plants from coast to coast are forming their own musical groups and are finding music an invaluable aid in their daily lives. Spurred by the present crisis, industry is discovering the potentialities of music, and after the war, the lessons that have been learned will contribute greatly to the musical life of the nation.

Music Eases Fatigue

From Beethoven to Bing Crosby, music of all descriptions is helping to ease tired minds and bodies, and is forming a tie between the many types of musical people who have found their way into war industry. In an article in *Nation's Business*, Carl Brown pointed out that accidents and illness robbed industrial output of 484,059,000 work days in 1942. And one of the five rules advocated by the Institute of Life Insurance to reduce accidents, illness and absenteeism is to "play some every day." Both employers and the United States government have recognized the seriousness of the challenge, and music, as part of a vast recreational program, is being encouraged everywhere.

Workers have almost universally asked for more music, and have shown a keen interest in the sort of material furnished to them. One drastic musical criticism occurred in the Kaiser Richmond Shipyard in San Francisco, where a riveter who wanted sweet music and not

boogie-woogie quietly cut the loud-speaker cables "every other day for two months," until the FBI caught up with him. "I just couldn't stand it, 'Pistol Packin' Mama', 'Cow-Cow Boogie'," he told investigators, and a Frank Sinatra record proved to be the straw that broke the camel's back. This incident, however, is an exception, for in most places plant personnel has been consulted and musical programs, whether presented by the workers themselves or brought in by transmission, have been carefully planned.

Musicians in Plant

Like all of the great war plants, the Sperry Gyroscope Company numbers many former professional musicians among its 30,000 employees. Vladimir Drozdoff, a concert pianist, is now a skilled operator of an engine lathe, and Norman Pickering, formerly first horn of the Indianapolis Symphony, is now a radio engineer. Mr. Drozdoff will play the Tchaikovsky B Flat Minor Piano Concerto with the Sperry Symphony this Spring, and Mr. Pickering is first horn. Other chairs in the orchestra are occupied by former players in Duke Ellington's and Paul Whiteman's bands, the Roxy Theater Orchestra and the Metropolitan Opera Orchestra.

The concertmaster of the Sperry Symphony, Robert Koescher, is another musician who has taken his place in the line of war production. It has been found that musicians are very adaptable to types of work which require manual skill and this is a partial explanation of the large numbers of orchestral players now to be found in industrial plants. Some of the orchestras, bands and choruses in factories have been organized; others have sprung up spontaneously.

The Sperry Symphony is the brain child of Marguerite Ruth, a former house magazine editor and enthusiastic amateur violinist, who found that while the company had a chorus of 100 voices, no orchestra had been organized. In the Fall of 1941 with the cordial assent of the management, she sent out notices. About 20 players responded, several of them former professional musicians. They ranged from stumbling beginners to virtuosi and the early rehearsals were something of a scramble. But it was not long before the orchestra took shape and began

INDUSTRY Turns to MUSIC

Factories Organize Choruses, Bands and Orchestras and Provide Recorded Programs

to improve in ability. In six months it had doubled in size and two months later it ventured on its first concert, given for fellow employees and their friends and the public.

Today the orchestra has a long waiting list and it has established definite standards of performance. Of its 60 members 25 are former professional musicians. The personnel is constantly changing, for players are being drafted, and about one-half of the original Sperry Symphony is now in the armed forces. Until recently the entire horn section of the orchestra was made up of engineers. The first horn was an electronics engineer, the second horn a research engineer, the third horn a gyro-compass engineer, and the fourth horn, now at Norfolk, Va., a service engineer. When the fourth horn departed, no horn-playing engineers were available, so his place was taken by a lathe operator. The first bassoon hails from the company foundry. Also in the organization are a company doctor and an elevator operator. What better instance of the universal power of music could be found than in this orchestra?

No time, of course, can be taken from production for musical activities, so that the rehearsals and concerts of the Sperry Symphony represent voluntary contributions of their own precious spare hours by the men and women who play in it. Dr. Frederick Dvonch, a professional conductor associated with station WOR, finds them eager to rehearse for several hours, after a long, hard day's work in the plants.

Nor does the orchestra limit itself to easy music. For the February all-Russian concert it is playing Kalinnikoff's First Symphony and Glinka's "Russlan and Ludmilla" Overture, besides accompanying the Don Cossack Chorus in a group of songs, Local 450 of the United Electrical, Radio and Machine Workers, CIO, is sponsoring the concert jointly with the Sperry Company.

Large Home Audience

With a potential home audience of 30,000, besides friends on the outside and the general music public, the Sperry Symphony always has a full calendar. It gives three concerts a season of its own, and several others in response to outside requests. Last Summer, the orchestra played on the Mall in Central Park. Well-known soloists have appeared with the symphony, including Albert Spalding and Alec Templeton. Scores are provided by the company, but all of the players in the Sperry Symphony own their own instruments. The orchestra even has its own arranger, Richard DuPage, who has prepared scores for Andre Kostelanetz and other well known conductors. The company also has a band, for the supply of brass and woodwind players is practically inexhaustible.

Besides the opportunity to play in their company musical organizations, workers at the Sperry plants hear music over the public address system during the day and night shifts. At approximately five intervals, programs ranging from clas-

(Continued on page 183)



At a Rehearsal
of the Sperry Symphony,
Employees of the Sperry
Gyroscope Company Warm Up



Lawrence Tibbett Looks Over Some of the Russian Enamels in His Collection, Most of Which He Acquired During a Tour of Russia Some Years Ago. Several of the Pieces Were Official Gifts from the Russian Government



With His Wife, Rose Bampton, as an Appreciative Listener, Wilfred Pelletier Demonstrates His Skill on an Old Harp

Nice to Have Around the House



Left: Dorothy Maynor Arranges Flowers in One of the Many Spots of Greenery in Her Apartment



Right: Keeping Up with Correspondence Is a Pleasure for Jeanette MacDonald, with So Interesting a Desk to Work At

Hans Geiger



There Is Nothing Like a Quiet Cup of Coffee at Home, Agree Louis Kaufman and Mrs. Kaufman



Patricia Travers Polishes One of the Pieces in Her Collection of Figurines and Curios



Mrs. Raoul Jobin Listens While Her Husband Hits a High One

What of Music in Post-War Europe?

By HERBERT F. PEYSER

IF there is one thing this most paradoxical of all wars has futilized it is the gift of prophecy. How many elaborate forecasts and predictions have been mocked and confounded since 1939 mankind will probably never know. And these have had to do not only with battles and campaigns but with almost every vast or infinitesimal aspect of the struggle. By poignant experience we have gradually learned to recognize this fact and no longer swallow as effortlessly as we did four years ago all manner of confident or abysmal oracles.

But conjecture, like hope, springs eternal in the human breast and, after all, there is no law against prognostication—be it about the weather or about any of the myriad features which that "brave new world", due sooner or later, is bound to exhibit. So when I speculate a little about musical life in certain parts of Europe after the war I am not conscious of being more absurd than a person discussing the prospective price of cake in Stuttgart or in Breslau two years after the nations have laid down their arms.

Signs of the Future

And so if I try in the following paragraphs to consider what shapes musical activity may, after the present holocaust, assume in what for convenience I shall call Central Europe, I am indulging I submit in speculation and not in prediction. I give such speculations for what they may be worth, fully aware that, under the pressure of circumstance, their logic may hold no more water than a sieve. If I arrive at certain conclusions it will only be because, with human fallibility, I am reading the signs of the future in the light of the past.

There is, however, one central fact which I confidently believe and that is that there will be a musical life of one sort or another in Ger-

Will Turn-coats Among Musicians in Enemy Countries Still Be With Us?—Will There Be New "Artistic Material"?—What Will Be the Musical Outlook for the Surviving Public?—Writer of 20 Years' Experience in European Music Speculates on Vital Issues to Follow the Peace

many and in Austria whatever may befall. And I say this not because I believe the Germans more musical than, let us say, the Russians (which I do not) but for the elemental reason that music is a necessity of life whether in joy or in adversity. I forget for the moment who it was that spoke of music as the fourth great need of man—"first food, then raiment, then shelter, then music"—but the truth, in any case, is deep and unanswerable. And thus, for weal or woe, and however monstrous and unspeakable the crimes of the Nazis, it is a fairly safe guess that some day there will be music-making once more in the land of Bach and of Beethoven. And music, there as everywhere, may conceivably profit in the fullness of time from the purgation to which all values have been and will yet be subjected.

It will be a different music, I imagine, and a different ideal of performance from what prevailed once Hitler came to power and which would have poisoned the art if he had conquered. On and off I spent 20 years in Germany and Austria before the ultimate crash came and for a decade I made my home there. Thus I was fairly in a position to see the various transformations unroll themselves. Art is an uncanny barometer. I remember how, during the last war, we foresaw all sorts of millennial developments and wondrous recuperations and renewals. Yet these hopes turned to ashes even as did those in political, economic and other spheres. For years now—even well before the first world war—music in Central Europe has been sick. Here and there sprouted a

few isolated exceptions to the common blight but in the main it was as if the presentiment of catastrophe cast its long shadow before. And even when the supposedly curative war was over a hectic period of armistice did not really help matters, whatever experiments and adventures it brought.

With the coming of Hitler such experiments can fairly be said to have ended. Their doom was implicit in his philosophy. What followed was the elevation of mediocrity to the status of a cult designed for mentalities of the lower middle class. Names which, rightly or wrongly, had stood conspicuous on the creative or reproductive rosters faded for the most part from the picture. Countless nobodies, like swarming vermin, infested the Nazi band-wagon, and presently monopolized the scene, their numbers augmented by some pitifully "converted" remnants of a better time.

Musically the outcome was, for the greater part, desolating. I have reminiscent shudders when I recall the products of the Max Trapps, the Werner Egks, the Mark Lothars and the thousand and one others of their lamentable type which I have endured. To be entirely just I ought to add that few obtained actual enjoyment from this kind of stuff. Perhaps more insidious, because more easily assimilated and hence more subtly degrading, were those wholesale revivals of the moth-eaten old operas of Lortzing, on specious artistic pleas. It was a good deal as if one set about improving the theatrical tastes of the multitude by wholesale productions of "The Old Homestead" or "East

Lynne".

I am not giving the complete picture, to be sure, nor do I propose to do so. And to give the devil his due let me admit that one could, now and then, still hear fine performances and witness some excellent productions of masterworks, particularly in the operatic field. Yet why not, when some good minds were still willing to debase themselves and certain real talents could still be bought or commandeered?

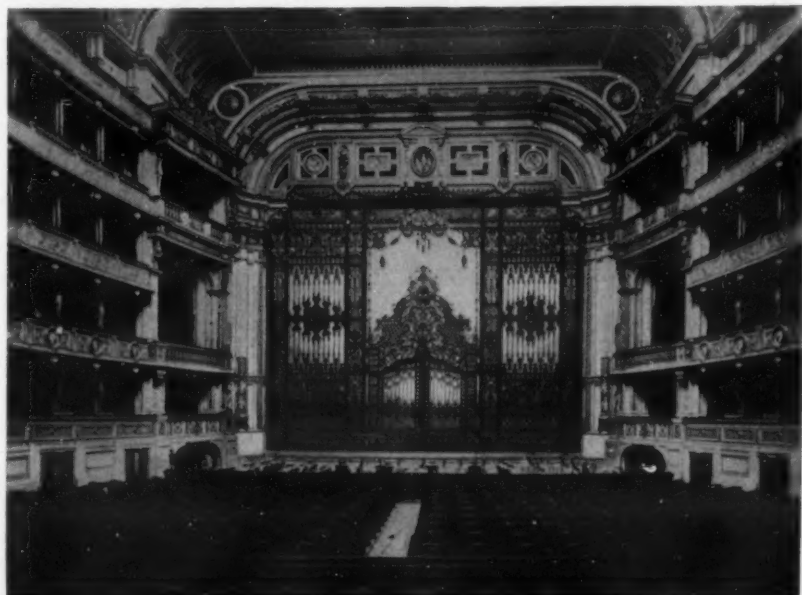
But I must not digress, my concern being with what may come, not with what has been. It is my belief that in God's good time this deplorable company will be swept to perdition along with the men and the pernicious aims to which it pandered. Naturally, I have no means of knowing how many of its members are still living or what new ones have come up these bygone years to swell their numbers. Possibly the surviving turncoats may turn yet again and continue to practice their professions. But if they were all of them to vanish from the earth it would not signify, of course, that the reserves of mediocrity had become exhausted—mediocrity being the eternal thing it is. Still, its express cultivation in Germany these past ten years should (for a time, at least) augment rather than diminish the fund of it.

Displacement from Racial Laws

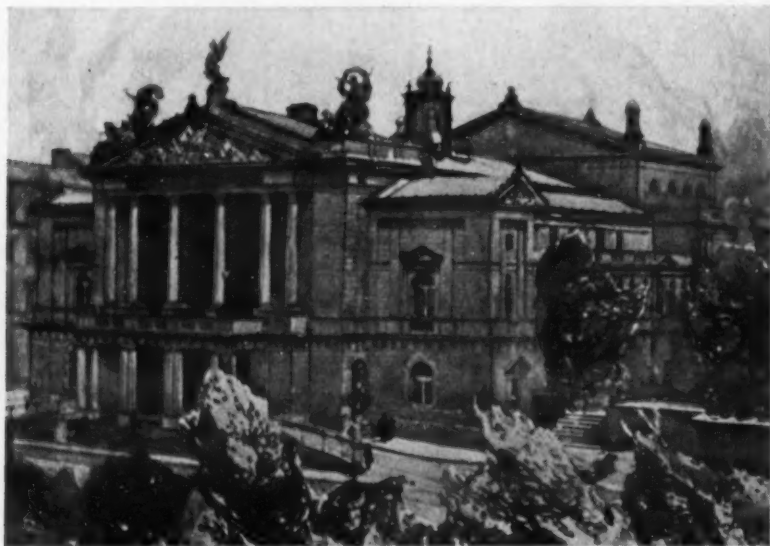
One thing we shall undoubtedly see in Central Europe when peace returns to the tortured continent is a tremendous displacement arising from the repeal of Hitler's racial laws. The consequences of this repeal may well be so ramified that one has difficulty at this stage in estimating even their superficial aspects. There will suddenly be available for performance music silenced by decree for years. Artistic material should turn up in all quarters. Mind you, I say "artistic material" rather than spe-

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WHAT MUSIC WILL BE HEARD IN THESE HISTORIC THEATRES WHEN VICTORY IS WON?



Left: The Auditorium of the State Opera House in Vienna
Below: The Old German Opera House in Prague





THE MUSE ABUSED

or, the Shabby Treatment of Music in Fiction

By JOHN ALAN HAUGHTON



IT is extraordinary, but a fact none the less, that the eminent in one field almost invariably think they may speak with authority on all subjects. The further marvel is that the general public seems to agree with them. Maybe the general public is at fault, maybe not.

The late Theodore Roosevelt, who probably wrote as much as and who certainly talked more than any man of his era, was frequently quoted authoritatively on one subject or another. Gladstone's approval of the diary of Marie Bashkirtseff was what put that delightful if somewhat egocentric young female on the map though the journal of the young artist, too early dead, would undoubtedly have made a name for itself sooner or later.

There is no field, however, in which Tom, Dick and Harry are so willing to express their views as that of music. This is easy to understand because mankind easily confuses esthetic reactions with scientific knowledge. Say what you please, music is a science as well as an art.

"I Know What I Like"

Too frequently do we hear: "I don't know anything about music but I do know what I like!" To which the proper reply is that made by a prominent American humorist: "So do the monkeys in the Park". This is trying enough in conversation where misstatements can be refuted face to face, but when it comes to the written word, the undue assumption of authority outrages those who know better.

Why do so many writers say such a lot about music when their knowledge of it is often so slim? It has always been so and probably always will be. Shakespeare, whose every line is music in itself, permits himself some glaring errors, some wildly conceived similes which, when carefully analyzed,



What Music Seems to Many Writers—Greek, and How Musicians Feel About the Musical Mistakes of Authors

mean little or nothing. Juliet, for instance, when begging Romeo to be gone after their wedding night, says: "It is the lark that sings so out of tune, Straining harsh discords and unpleasing sharps". How a single-voiced animal could make "harsh discords", Shakespeare does not explain. Nor does he tell us what "unpleasing" sharps may be. Why should some sharps be pleasing and some unpleasing? And what about flats?

In Sonnet No. 128, the Swan of Avon has a keyed instrument perform strange acrobatics. It is probably a virginal, the instrument usually played in those days. In his poetic ecstasy, he says: "Do I envy those jacks that nimble leap to kiss the tender inward of thy hand!"

A Piercing Possibility

This would be an absorbing spectacle. "Jacks" is the technical name for the hammers which strike or, in the case of the virginal, pluck the strings. If the jacks were to leap to kiss the hand of the player, the result would be a striking phenomenon in more senses than one!

The late Louis C. Elson in a delightful essay refers to a French novel published about a century ago which purports to disclose the invention of counterpoint by Josquin des Prés and Guillaume Dufay conjointly. The plot of the novel deals, briefly, with a woman who goes mad because her child has been burned to death. In her madness she starts singing old French carols (in the middle of the Fifteenth Century!) Dufay notices that on account of similarity the melodies can be sung together. He calls des Prés's attention to this and they start singing two carols at once. Counterpoint is born! The fact that the mad woman has her reason immediately restored is beside the point. Not so the fact that Dufay did not go to Paris until about 1442 at the age of 40, and des Prés was not even born until four years later!

William Hayley, in the late 18th Century, in his "The Triumph of Temper", writes: "Scarce had she spoke, when she with sportive ease Pressed her pianoforte's favorite keys".

As many women, for emotional reasons, are said to prefer the key of D Flat, it must have been in that tonality that "she" did her pressing.

To come down to more modern writers, one of the guiltiest in the matter of musical errors was the novelist who called herself "Ouida". This curious personage, who is hardly more than a name to present-day readers, was, in her heyday, the writer whom all "decent" people banned in public and read with avidity in secret. Her novels,

once a byword for naughtiness, could now repose on the shelves of any Sunday school—they would gather dust there. And yet, Ouida was by no means a second-rate writer. She lived in a world created wholly by herself and having little or no relation to life as it was. This fact colored everything she wrote.

Even her name, "Louisa de la Ramée", was a fake, her patronym being merely "Rame". She did not know anything about her mysterious father's family excepting that he was of French extraction, so she chose to assume that they were of the French nobility. She consistently wrote exposing the sins and misbehaviors of what she imagined to be "society" and extolled the virtues of the peasantry. However, she declined even to have presented to her anyone whose social position was not of the highest.

Ouida lived in the midst of what must have been a wilderness of encyclopedias which, alas, she consulted carelessly. Her books, therefore, teem with technical passages, many of them entirely inaccurate. Of these the musical references are the most flagrant.

"Moths", for instance, an absorbing and in many ways delightful novel, has an operatic tenor for its hero—of the Angel Gabriel type favored by the adolescent religious female. He loves, in vain, the beautiful British child-wife of a dissolute Russian prince. The lovers do not throw their caps over the mill until the last chapter.

This hero, though a marquis in his own right, spends his childhood as a shepherd boy in the Savoy mountains, where he reads Greek poets in the original and learns, in some mysterious way, to place perfectly his superb voice. He has been endowed by the author with the ingratiating name, "Raphael de Corréze", though why a Savoyard should have a title from the Bas Limousin, remains a mystery.

Impossible Songs Sung

But hear his further amazing qualities. At an evening party, where the White British Flower is present but does not speak to him, he sings songs by Palestrina. As no research has ever disclosed any songs by this composer (who wrote contrapuntal music exclusively), one wonders what sources this ideal hero had at his command. On another page the heroine goes to hear "Faust" at the Paris Opéra. For some unfathomable reason, Gounod's opera is sung in Italian, which couldn't possibly have occurred, and the passage quoted by Ouida is one almost invariably deleted in performance. However, as the sentiments expressed in the text were appropriate to the lit-

rary moment, the author probably thought that there was no harm in introducing it. The heroine and her brutish husband sit at the Opéra "in the box next to that which had once belonged to the Empress". But, as the Paris Opéra was not completed or inaugurated until 1875, when Eugénie had ceased to be empress for five years, this was impossible. Ouida, in 1880, should have known better.

Extra Mechanical Ability

Beatrice Harraden, whose quaintly titled novel, "Ships That Pass in the Night" justly swept the English-speaking world in the '90's, hinged the plot of one of her short stories, "A Bird of Passage", on the misapprehension that a person who could play a piano could tune one! The heroine, an eminent British pianist, is visiting, incognito, a Swiss mountain resort. Feeling the urge one day to play a bit, she finds that the inn piano is badly out of tune. She goes forthwith to her room, returns with her tuning hammer, and "quickly puts the instrument to rights". Having done this trick with speed and dispatch, she proceeds to play the Schumann "Carnaval" to the delight of the hero, a personable young Britisher, who has been admiring her from afar. As she finishes the "Davidsbündlertänze", he steps forward. "There is only one person in the world who can play that piece like that, Thyra Flowerdew!" "That is my name", she coyly responds with a curtsy. "I am tempted to tame you, you little bird of passage!" says the hero, and the curtain descends!

There may be professional pianists who are able to tune pianos, but the writer has never met one. As a matter of fact, a particularly eminent and scholarly pianist and pedagogue of the present time, once told him that his tuner had tuned one note in five different ways between which he, the pianist, was unable to distinguish the slightest difference. And even a professional tuner cannot tune a piano in less than an hour and a half. As the average Continental hotel piano—especially in the Alps—would take considerably longer, one wonders if the love-lorn Englishman stood around admiringly while Miss Flowerdew's dissonances smote the shrinking tympanum.

George Moore's novel, "Evelyn Innes", is typical of the fact that music and fiction seldom mix. The heroine is an eminent Wagnerian soprano, but the musical part of the story might be completely eliminated without great detriment. Moore knew nothing whatever about music and it has been stated that Arnold Dolmetsch was responsible for

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Confessions of an Albumaniac

By JAY WALZ

ONE day when I was nine or ten I handsprang in my best Doug Fairbanks form into the back seat of the family automobile, and quite innocently catapulted myself into a record collector's career. I landed squarely on top of my sister's brand new Sextet from "Lucia"—a deluxe disc for which she had just paid six dollars and fifty cents, hard earned at teaching school. In those days red seals were priced according to the number of performers listed on the label—the rate was, I think, about \$1 for each. The Sextet, as sung by Caruso, DeLuca, Luisa Tetrazzini and others of equal renown, was the most expensive single item—and just one side of the record, at that—in the catalogue. Its possession was considered a prize, and still is.

Inasmuch as my sister got home with her prize in an unusable sextet of pieces, it was felt by all influential members of the family that I should be taught the folly of movie acrobatics in routine daily maneuvers. I was told I'd have to replace the Sextet, and since I raised money at the time by selling radishes out of a reconverted Victory garden (World War I), this meant the loss of some 90 days of spending money. As it turned out the sentence was much more severe, because I never overcame, first the impulse, then the habit, of committing future earnings to a gluttonous phonograph.

This result I have never been able to understand, even with the help of Freud. After all, that first indulgence was for my sister. She was the record collector, not I. She is the one who up to that time saved pennies for concerts and the opera. It was she who brought the first record player into our house. And it was she for whom a full half-week's salary was not too much to squander on the Sextet. Strangely enough, this lady today can take her record music, or leave it alone. She leads a normal, healthy life, and gets along fine with all her neighbors and a host of friends.

Landlords Gloat, Neighbors Howl

It is I, the movie hero worshiper, who finds himself at the very prime of life saddled with a record library. The landlord knows we won't move with a two-ton ball-and-chain in the music room, and he acts accordingly. Half our neighbors in developing the fine art of shouting over a background of Bach, Beethoven and Brahms make our place their practice hall. The other half call the police. We are inveigled into soirees of Sibelius, and end up defending the Karelian-Finnish Republic, first from the Reds, then from the Finns. We plan a pleasant evening with Handel, and somehow it works into Hindemith. We begin some recreation with Goodman, and soon we're up to our ears in "Götterdämmerung". Life with a phono-

graph is presumed to be a matter of bringing good music into the home, but it is nothing so intimate, or private. Word of what you're up to gets around, and you find yourself receiving invitations to address teas on how to collect the music you want when you want it. Next, you're accepting them.

The innocents who come to our house and view vistas of albums always "oh" and "ah" and profess jealousy. Some mean it just as a compliment, and some just mean it. As a polite host, I try to pass it off—"Oh, it's nothing at all. You just got started. (This is fair enough. While mine was an unwitting start, a deliberate beginning is just as effective.) Time and an unbalanced bank account will do the rest". Sometimes I am frank enough to add that a newspaper reviewing job, which entails free records, helps a lot. Sometimes I don't, because the information always seems to let down my ardor as a music lover. Besides reviewing records isn't as easy and joyous as it sounds. But that is another story.

Security Symbol, Storage Problem

I realize that rows of nicely shelved albums contribute an air of security and well-being to our home, and this I feel sure is behind the comments of friends when their eyes behold the sight for the



Bill Nelson
The Walzes in a Huddle Over the Evening Program. Kit (Left) Wants "Peter and the Wolf" for the Thousandth Time. Audrey, Terry and Jay Are Resigned

first time. They don't want the Beethoven symphonies, the Bach cantatas, the Strauss tone poems so much as they yearn for the well-established home. What such people don't see doesn't hurt them, so I don't disillusion them by opening the china and linen closets—Handel's "Water Music" might come tumbling out. Actually the overflow of loose records, and odds and ends of albums has spilled all the way to our basement. Were it not for the canned food shortage which has opened up a few feet of shelf, we'd be up against it this winter to keep "The Daughter of the Regiment" off the damp, cold cellar floor.

Lack of frankness on the part of some people who write about records leaves beginners in the erroneous belief that all they need do to have a library of recorded music is to buy records, by which they mean overcome financial obstacles. Rough as this part of the course may be it is only the beginning of the job. In fact there is nothing more touching than the optimist who dreams of spending his old age with his records, a fireside and a pipe.

More Cases, More Records

Audrey has something of this optimist in her. She still thinks there must be some way to have records in the same house we live in. She has worked valiantly

toward this end. When piles of albums began creeping across the living room floor, she quietly called in a carpenter to build some cases that would fit a bit of empty wall space. Later he came back to build more cases, then to design more wall space.

But Audrey and the carpenter can never quite keep pace with the collecting. The results have been not only annoying, but extremely anti-social. Music loving friends dropping in of an afternoon or evening have a way of wanting to hear "something" from Holst's "Planet" Suite, or "a bit" from Dittersdorf's string quartet, or Buxtehude's cantata, "O Fröhliche Stunde". These and about 575 other fine selections in what is loosely termed our "library" are without benefit of album. When requests for them are made, I must always think: Is it beneath the table linen in the stairway closet, behind the pots and pans in the kitchen cabinet, or just to the left of the canned peaches down cellar. I disappear, while the company carries on with the ever-at-hand Rachmaninoff-Paganini Variations. This is the last I ever see of the callers. By the time I get back they have gone.

There are times, of course, when this routine is a happy means of withdrawing from unwelcome guests. But it is a severe strain on one's reputation for conviviality and witty conversation. Alone in the basement, rooting through the dust and discs, I try to think of Sir George Grove and Sir Arthur Sullivan making the memorable discovery of Schubert's "Rosamunde" in the musty closet of a house in Vienna. By some magic I, too, may turn up something momentous.

Buried and Broken Treasure

We have recently tackled the dusty, chaotic piles of single records around the house with a series of record bins designed to provide some order and sequence to our acquisitions. In sorting out the symphonic stuff, the overtures, the op-

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Care and Feeding of Records Is Not All It's Cracked Up to Be, Says Victim of the Habit

Music—Potent Weapon of the United Nations



TROUBADOUR, TODAY'S STYLE
Pvt. Dale Osborne of the Coast Artillery Packs a Guitar and Rifle with Equal Ease to a Port of Embarkation

United States

(Continued from page 8)

ing of small instruments such as the ocarina, tonette, song flute, harmonica and ukulele. These particular instruments are stressed because they are comparatively simple to play and can be carried about easily in pocket or duffle bag. An ingenious system of corresponding numbering between fingering and musical notation has been devised which makes it possible for a person totally ignorant of music to learn to blow a tune satisfactorily in a few minutes.

A pocket self-instructor is issued with the instrument and it contains a number of familiar melodies "numbered" for immediate performance. For those who may develop a more serious interest, a section of the book is devoted to basic musical notation with directions showing how the transition may be made from the number system to actual note reading. There is also a chapter on how to construct serviceable musical instruments (ukulele, tom-tom and single-string bass) when none is at hand. For a ukulele "the only material required is a No. 10 can cut in half; a piece of wood, the strands of a telephone wire and a few nails". A cigar box may be substituted for the can, it is noted, and ordinary paper clips make excellent frets.

Popularizing and teaching the small instruments is one of the duties of the music officers.

They also work in liaison with the Warrant Officers who direct the authorized post and regimental bands. These regular Army bands are military units and, as such, do not come under the direct authority of the Special Service Division. However, the Music Officer does much to increase the efficiency and utility of these bands, and often acts as trouble-shooter for the Warrant Officer.

If a band has only fifteen members when it should have twenty-eight to forty, the music officer helps by facilitating the procurement of extra personnel. If a band needs new instruments or more music for its library, he paves the way for requisitioning such materials. He also seeks ways and means of utilizing a band to its fullest capacity by forming smaller ensembles of various types such as jazz units, quintets, salon groups, etc., for extra-military activities. Two bands per Division are authorized by the Army. The original allowance for music for a single band is \$200 and \$45 per quarter thereafter.

The Music Section issues various combinations of instruments to troops overseas for entertainment purposes. These instruments are

issued on the basis of troops strength, location and the need for musical equipment. Each installation is a separated problem and instrumentation is made from stocks of clarinets, E flat alto saxophones, B flat tenor saxophones, trumpets, trombones, drum sets, accordions, guitars, banjos, ukuleles, tonettes, ocarinas, song flutes, phonographs, and pianos. Supplies, including repair kits, are also sent where needed.

Another important component in the music program is the distribution of V-discs to service forces wherever they may be. Around 100,000 of these recordings are released monthly and they include all types of music from sacred to boogie-woogie. Serious, or "classical", music forms 30 per cent of the output. Notable contributions have been made by Arturo Toscanini and the NBC Symphony, the Boston Symphony and numerous individual artists, including Marian Anderson, Richard Crooks, Gregor Piatagorsky and Mischa Elman. The records are made of flexible, unbreakable material and they are designed for hard and repeated use on public address systems, although they also can be played on any phonograph.

Among special projects developed by the Music Section is a folio of hymns, arranged for band, and a booklet of non-denominational religious songs similar in format to the words edition of the Army Hit Kit. This was accomplished in collaboration with the Office of the Chief of Chaplains. Another project is a series of motion picture "Song Shorts" for the G.I. movies. The Music Section has also been instrumental in arranging the Women's Army Corps Song Book which is similar in content and purport to the regular Army Song Book.

Music specialists no longer are being commissioned from civilian life since Selective Service brings in an ample supply of experienced men. Within four months last Summer, 1,000 musicians entered the service. Enlisted men, qualified for service in the Music Section, are now sent to the School for Special Services at Washington and Lee University, Lexington, Va. At present there is an enlisted men's section of about 50 students, but no commissions are being made.

The over-all picture of Army music is one of down-to-earth practicality and psychological astuteness. There is nothing arty or austere about the program. It is being directed largely by men of administrative experience in educational music who have long been close to the public pulse and who understand the plain man and his tastes as well as they understand the art medium in which they are dealing.

They recognize their assignment as primarily military and utilitarian in purpose, but they have seen to it that the door is left wide open for those who, being exposed to music at first hand possibly for the first time, may progress to high levels of musical appreciation and even performance. They have approached their project from a common sense viewpoint. Music never is forced upon the men; formality is done away with so far as possible; rigid standards of musical taste are not arbitrarily established and dogmatically adhered to.

Methods manuals and curriculae for officers bristle with such admonitions as "Men want music they have been accustomed to in civilian life." . . . "Give the soldier what he wants in music, not what you think he might", etc. This shows a psychological awareness which virtually guarantees the success of the Army's music program.

When it is all over, our fighting men will have liked what they got, musically, in the armed forces, and when they come out they will find they like many things they never knew existed in music until they became familiar with them in the Army. Thus the music program serves a double purpose—it contributes to the health and well-being of our men while

they are fighting this great war and it prepares them in considerable measure for participation in the rebirth of music which is sure to follow the victory.

Britain

(Continued from page 9)

it had been no craving for a drug to blunt the senses and bring forgetfulness. It had become for many a means of expressing the ideals and beliefs for which we were fighting and of keeping them alive and burning in the hearts of people who might otherwise lose the sense of high endeavor in the cramping monotony of their lives. The demand for classical concerts in factories where so few people have had any previous experience of this type of music is most significant of this sense of need.

The National Gallery concerts in London are a revelation of this widespread seeking after spiritual recreation for their audiences are made up of all sorts and conditions of people: a cross section of the cosmopolitan life of wartime London. Over half a million people have listened to more than 1,100 of the daily lunch-time concerts and they have made one of the most wonderful audiences in the world.

No one who has seen them, especially during the months of the blitz, will ever doubt the healing power of music. Most of them had probably been up all night or at best had tried to sleep in a crowded shelter, and many had been working under direct bombardment in surroundings of nightmare horror, but they had come, through streets littered with broken glass and reeking with dust and smoke, to get that spiritual strength more vital to them than physical rest.

During the blitz we had given concerts in a reinforced room which did not hold very many people and we shall never forget that it was the generous gifts from America and Canada which enabled us to carry on when we were needed most. Originally these concerts were designed to bring music to people when at the beginning of the war life seemed dead and there was nothing to think about except registration cards and the imminent destruction of London, but from their immediate success grew other benefits. As the price of admission is within the reach of all, many thousands of people have learned that music is their concern and that concerts are not the prerogative of the few; it has become an integral part of the life of the man-in-the-street.

Besides giving many thousands of pounds to the Musicians Benevolent Fund, these concerts have given young artists the opportunity for which they might otherwise have waited years. There is an audience ready made and they can in one hour lay the foundations of a career.

I hope and believe that from this ever-increasing knowledge and love of music among the people, will spring a renaissance which will go far in shaping the post-war world, whose future lies so much in the hands of our two nations. It is our heritage of tolerance and freedom which is the antithesis of all Hitler has striven for.

The extent to which the great democracies can transmute their principles into living fact will be measure of their power to build a future which is worthy of the untold sacrifice of the past four years. Knowing our two countries as I do, I look into this future unafraid for I believe that we can create a state of existence where standards of culture and beauty can take their rightful place and be the criterion by which values are judged.



Dear Musical America:

No one who knows anything about Dutch history is entirely hopeless over the present condition of the valiant little country. Flanders, which took in a lot of what is now Belgium as well as Holland, withstood just as severe treatment from the Spanish under the notorious Duke of Alva, as that which Schicklgruber is now meting out to it.

As the Nazis in the occupied Netherlands have discovered, it is one thing to pass laws regulating a nation's cultural life, but quite a different matter to stimulate a high quality literature, art and music. Ever since they established, in 1941, the Dutch Culture Chamber, dedicated to the principles of National-Socialism, the Germans have had to contend with "strikes" by patriotic Netherlands writers and painters. Now a Nazified Dutch newspaper recently smuggled out of Europe divulges that the majority of Holland's most talented musicians have been boycotting the Nazi-dominated concert halls and have devoted their time and talent to the underground.

The newspaper, German controlled, complained that "there are artists who believe they are serving their country by refusing to register with the Dutch Culture Chamber and by staying away from the stage or concert hall. This type of artist, however, plays gladly at so-called 'private concerts' where he has been invited to perform and meet 'the better class public.' These underground concerts are the reason why very few or no public concerts at all are given in some places, for the concert-going element has already been served. As a consequence, the rest of the public is forced to put up with the second rate performances provided by the few artists who do offer regular, legal recitals."

The places where and the time at which they are given are such closely guarded secrets that it has never yet been possible to catch the "stubborn musicians" at trespassing the law.

With most Dutch newspapers and particularly those of a religious nature forced to reduce their size "due to paper shortage", *Storm*, a

publication of the "Germanic" Elite Guard, managed to find space in its Jan. 8 issue for a 2,000-word editorial denouncing a kindergarten Christmas party. The diatribe was prompted by the "shocking" information that the children had actually sung English songs and listened to Negro spirituals recorded by Paul Robeson. This episode indicated that "the hearts of the Netherlands masses are with Britain and the United States," which is a sure sign of a "morbid mentality."

We have all heard about the pot calling the kettle black, but the German reiteration of statements like the above would seem to indicate not so much a "morbid" mentality but complete lack of any mentality whatever. Is it possible that anybody, anywhere, even Germans in Germany could be impressed by such flabdoodle?

The irrepressible Alexander Kipnis can get a laugh out of even the most serious situation. During a rehearsal of "Pelléas et Mélisande", he, as the old Arkel, was required to hold the "baby" in the pathetic last act. Désiré Defrère, directing, called out to him from the wings, complaining that Kipnis's technique in baby handling, even with a dummy, wasn't all it should be.

"It's wet—I don't dare change it", muttered the bass.

You might think an old fellow like me would, by now, have heard everything. But no. It was with wide-eyed innocence that I received word the other day of a combination wrestling match and symphony concert which took place recently down Texas way. It seems the committee running the Fourth War Bond drive in Houston was casting about for something different to entertain bond buyers and they hit upon the incredibly original idea of staging a wrestling bout with symphonic accompaniment.

Enough money was subscribed to obtain the services of the Houston Symphony and its conductor, Ernst Hoffmann, and a program of incidental music was devised which, I understand, included "Pistol Packin' Mama" and "Deep in the Heart of Texas". When one of the combatants was heaved out of the ring, Conductor Hoffmann cued in a funeral march. Strauss's "Blue Danube" worked nicely in the clinches, and for the feature match, the conductor devised a *chef-d'oeuvre* called "Two Wrestlers and a Bass Fiddle".

There is nothing further to be said on the subject of this phenomenon except that 4,000 Texans bought \$7,140,000 worth of War Bonds to witness it. That fact forestalls all incipient complaints. Yet the wrestling part baffles and saddens me. Somehow it doesn't do justice to the militant independence and magnificence of gesture which are the tradition of the great state of Texas. The committee never should have settled for anything less than a Rodeo.

Addenda on the strange affinity of physicians for music: Following my note a few issues ago on Dr. Siekierka who resigned from the Philadelphia Orchestra to devote full time to his osteopathic practice,

I am advised by Jennie K. Campbell out in Detroit of the case of the medical bassoon player of the Detroit Symphony.

As Miss Campbell tells it, "Dr. Sol Lewis is a very busy physician in a suburb of our town and his wife and mother hadn't a second thought when he provided tickets for them to hear the orchestra's first concert of the season and explained that he was too busy to join them. They got to Masonic Temple in plenty of time and were enjoying seeing the players straggle in to

and of all pieces, he chose the national anthem. Up to then, he had sat quietly, playing his part with no bobbles. But in the second half of "God Save the King" the old fellow went to town. Up came the bell of his trombone, and from it issued such a one-man jam session as has seldom been heard in the stately halls of England—certainly never in that particular piece of music. Woolbridge says it was chaos, in a well-bred English way, but chaos. The concert was definitely over and the audience stood

SCHERZANDO SKETCHES No. 150 By George S. Hager



Bewildered Layman: "Could I Interest Either of You Gentlemen of the Press in Unconditional Surrender?"

warm up their instruments. But they were stunned when they saw their own Sol walk out on the stage, bassoon in hand, and calmly take his place in the woodwind section. How he had had time to practise, to audition, and rehearse they will never know because he still keeps his flourishing medical practice. They could hardly recover themselves long enough to rise to the ovation accorded Karl Krueger, the new conductor."

I knew doctors have secrets, but it never occurred to me that the thing might go that far.

Another anecdote comes to me from Wing Commander John Woolbridge whom I quoted in your last issue.

Pubs close early in England and earlier still now with war blackouts and liquor shortages. Many of the old boys who play brass instruments in the orchestra where Woolbridge toots his trombone, are army band men and like their little tippie. So they have made it a practice to dash out in the interval (British for intermission) and tank up. Usually no bad effects are noticeable, and the veterans sit there and blow away the last half without a tremor or a false note. But one night, the trombone player sitting next to our hero let loose—

not upon the order of its anguished departure.

Saul Caston, conductor of the Reading Symphony and associate conductor of the Philadelphia Orchestra, found himself pressed for time before a recent concert. Hungry, he entered a restaurant and began to bolt food.

Along toward the final course a waiter came up with a menu, and pointed to several bars of music penciled on it. Caston began to hum the music—the March from "Tannhäuser". Apparently somebody had observed the rapid tempo of his eating and was "ribbing" him. Looking around, he saw the joker at a distant table, smiling broadly. It was allegedly myopic Arturo Toscanini!

A certain noted American composer was observed contentedly munching a chocolate bar during the recent first performance of a certain other noted American composer's latest masterpiece. This could be interpreted as a sweet compliment, but, on the other hand, it could be sabotage, deduces your

Mephisto

National Concert and Artists Corporation



Alfred H. Morton, President of NCAC and Chairman of the Board of Civic Concert Service, Inc.

NCAC Finds Music More Vital To All

"THIS year we are looking forward to the future with more confidence than ever," says Alfred H. Morton, president of National Concert and Artists Corporation and chairman of the board of Civic Concert Service, Inc. "That feeling is not based on wishful thinking but is the result of vital experience gained during the last two years when we have watched the concert business weather successfully the worst storms in its venerable career."

"Since the outbreak of the war, the problems facing all of us on the home front are well known and in our particular field we have had to come to grips daily with the difficulties of gas rationing, transportation curtailment and the drafting of manpower. That

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S. Hurok Begins 4th Decade of Activity

S. HUROK, whose name has become a musical trade-mark, begins his fourth decade of activity with the 1944 season. In the past 30 years some of the world's best music, theatre and ballet attractions have come under his management.

To open the new decade of his activities, Mr. Hurok has added to his list the name of Patrice Munsel, the 18-year-old coloratura star. Her first appearance at the Metropolitan Opera as Philine in "Mignon" won an ovation by the audience. She will make her first concert tour this year.

Two more notable names this season are Isaac Stern, violinist, and Blanche Thebom, mezzo-soprano. Mr. Stern who has become familiar to audiences from coast to coast in the past few years appeared at Carnegie Hall on Jan. 11, winning enthusiastic approval. Blanche Thebom made her first New York appearance at Town Hall on Jan. 12 and was acclaimed as a "find".

Marian Anderson is currently fulfilling her ninth consecutive American season. Miss Anderson will continue next year celebrating her tenth tour with her customary full concert calendar.

Artur Rubinstein and Jan Peerce will continue under Mr. Hurok's banner. In the past year Mr. Rubinstein broke several attendance records, nota-

Increase of Demand for Concerts of All Types Is an Encouraging Sign for Future—More American Talent Can Be Developed

Concert Division Expands Activities

"BEFORE I take a look forward, I would like to glance backwards and see how music has fared in the first two years of the war," says Marks Levine, vice-president of the National Concert and Artists Corporation, and director of the concert division. "Contrary to many dire predictions, these two years have been a period of expansion in musical entertainment. This cannot be explained away by the fact that everybody is employed, that everybody makes more money, and that everybody seeks entertainment. These undoubted advantages appearing on the credit side of the business were more than outweighed by the disadvantages which might have interfered with our normal musical life. By these I mean transportation problems, the diversion of millions of young men and women into such war activity as hardly permits them to attend concerts, gas rationing which might have affected the small communities, the conversion of many colleges into training places for the Army and the elimination of the music courses formerly offered by the Navy."

"In spite of all this, we are now going through the most active musical season within my experience and even within my memory. It is beside the point whether it means more income for the artists, or the managers, or the owners of halls. The mere fact that more concerts of very type are being given throughout the country is in itself a healthy and encouraging sign, whatever the future may hold for us."

"The national manager can take ad-



O. O. Bottorff, President of Civic Concert Service, Inc., and Vice-President of NCAC

vantage of this situation by developing more young American talent, by opening up new outlets for servicing this talent, and by encouraging more activities which tend to enlarge our music minded audiences. The local manager can take advantage of this situation by increasing the number of concerts to meet the increased demand by giving a chance to the young and unknown artists in addition to presenting to the public the proven box office attractions. The artists can cooperate in this situation by taking the hardships of travel with a smile, by giving of their best irrespective of the annoying conditions that are created by many factors, and by devoting as much of their spare time as possible to the entertainment of the armed forces. Of course, the latter activity is something which enlists the interests and the energies of all of us.

"Before going any further, I would like to make a gesture of respect to those of our artists who are in the



Marks Levine, Vice-President of NCAC and Director of the Concert Division

service or contributing a great deal of their time to USO and similar activities; namely, Jacques Abram, Michael Bartlett, Eugene Conley, Glen Darwin, Edwin McArthur, Leonard Pennario, Gyorgy Sandor, and Earl Wrightson.

"Based on what I have said above, we naturally can only look forward with more confidence than ever. We can think of winning the war—we can contribute our dollars and our energies to this effort as much as we can or as much as the Government requests us to do, but in this profession we also must continue with our normal activities so that our country may settle into a peaceful life all the quicker when that time comes which we all pray may be soon. The indications are that this is the sentiment of the entire country. The local managers are booking as heavily as heretofore, and we of NCAC look forward to serving our artists and our clients with the same vigor that characterized our activities in the past."

NCAC Artists List

The National Concert and Artists Corporation list of artists for the 1944-45 season includes:

Sopranos: Helena Bliss, Vivian Della Chiesa, Jean Dickenson, Doris De Lee, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Dorothy Kirsten, Lotte Lehmann, Brenda Lewis, Lucille Manners, *Patrice Munsel,

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S. Hurok

bly at Ravinia Park in Chicago and the Hollywood Bowl in Los Angeles. Mr. Peerce added "The Masked Ball" to his Metropolitan Opera repertory and continues his weekly radio appear-

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Civic Concert Service, Inc.

O. O. BOTTORFF, president of the Civic Concert Service, Inc., and vice-president of the National Concert and Artists Corporation, points out various salient facts in reviewing 1943 and in looking ahead to 1944.

"1943 was a good year for the Civic Concert Service and the Civic Music Associations, and we expect 1944 to be even better," states Mr. Bottorff. "During the past year we have seen the officers and committees of the C. M. A.'s calmly and efficiently adjust themselves to war-time conditions. This present season of concerts is one of the best in the twenty-three years history of the Civic Music Plan."

"Even in those areas where there have been no booms due to war industries, the demand for concerts has been greater than ever before. This has meant that a far greater number of people have been attending the con-

certs. The great majority of associations have shown remarkable increases in memberships. Those that had reached the point where their memberships had been over-enrolled have longer waiting lists than ever before. In many cases these waiting lists number more than 500. There are more cities that have had to establish waiting lists than in any other season, so Civic Music certainly is prospering.

"During the past year there have been much the same general trends in public interest; people continue to want to see ballet; the Philadelphia Opera Company has proved to be very popular and many of the associations for the first time in their history have been able to hear an opera given complete with an orchestra, chorus, sets and costumes. While symphony orchestras have been curtailed because of traveling conditions, several of the associations have been able to present the Minneapolis, Cleveland, Boston

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COLUMBIA CONCERTS CORPORATION, Inc.



Greystone-Stoller Corp.
Arthur Judson, President

CCC Executive Sees World Music Boom

AMERICA's third year of war finds the country in the midst of an extraordinary music boom, according to Arthur Judson, President of Columbia Concerts, Inc., which lists on its 1944-45 roster over 100 artists and special attractions. Not only are the United States and Canada demanding and absorbing more good music than ever before but their Pan-American neighbors—South America, Central America and Mexico—are importing more and more artists from this country. When peace comes and horizons expand, Mr. Judson predicts that the supply of artists will be unequal to the world demand.

"There are clear and healthy indications on very side", says Mr. Judson,

Third Year of War Finds Country in the Midst of Extraordinary Music Boom, Says Judson—New Audiences Are Drawn from Many Sources and Music Has Become a Staple of Everyday Life

"that music has become a staple of American every-day life. Within the past year three great orchestras—the New York Philharmonic-Symphony, the NBC and the Boston—have found commercial sponsors. This means that industry, which formerly looked to Hollywood and 'name' bands for its ambassadors of good-will, now recognizes that 'long-haired' music gets long-lasting results.

"With more people listening to good music on the air, more people come to hear 'live' music in the concert halls. New audiences are growing up, drawn from many sources—factory and defense workers making big money who are hearing concert and opera for the first time, men in uniform to whom USO Camp-Shows are introducing good music, radio listeners who are finding the three B's as entertaining as boogie-woogie. The concert business is thriving and nothing seems to hurt it, neither gas rationing nor dim-out nor taxes".

The "unsung heroes" of the music business are the artists, says Mr. Judson. Between regular concert engagements and special concerts for men in the armed forces they travel all the time. Packed trains, unpredictable accommodations, topsy-turvy time-tables—these have become the normal way of life for artists who, in pre-war times never moved unless in a private drawing room on a stream-lined luxury train. They have all been good troupers and, despite the problems of transportation, American concert life has moved on schedule during the past year.

are limited by their other activities are Ernest Hutcheson, Dean of the Juilliard Graduate School, and Reginald Stewart, conductor of the Baltimore Symphony and Director of the Peabody Conservatory of Music.

New names are making headlines this season. William Kapell has been a particularly news-worthy young man. The 21-year-old pianist played a reengagement with the St. Louis Symphony and five times with the Boston Symphony before the first of the year. Early in January he was soloist with the Philadelphia Orchestra and is soon to play with the New York Philharmonic-Symphony. As a result the Philadelphia Orchestra has given him the extraordinary compliment of a three-year contract. Another New York born pianist on whom interest is concentrated is 18-year-old Eugene Istomin who, in 1943, won both the Philadelphia Orchestra Youth Contest and the Leventritt Contest of the New York Philharmonic-Symphony and, as prizes, played with both orchestras. And, on the distaff side, the gifted Hilde Somer is fast becoming known as one of the best of the young pianists before the public. Also in the younger group of instrumentalists whose careers are fast advancing is the Canadian-born violinist Arthur LeBlanc.

Recent additions to the list of singers are the baritone Todd Duncan, the

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Metropolitan Musical Bureau, Inc.

THE list of the Metropolitan Musical Bureau, again headed by Lily Pons, contains a great variety of talent appealing to local managers, symphony orchestras, music clubs, colleges and sundry organizations. Among its special attractions suitable for gala events on lecture courses are the following: Baccaloni Opera Company, Gen. Platoff Don Cossack Chorus, Trapp Family Singers, Paul Draper and Larry Adler, Mia Slavenska and Dance Ensemble.

After completing her annual engagement at the Metropolitan Opera, Lily Pons sang a number of concerts, including appearances as soloist with the Philadelphia Orchestra and National Symphony, Andre Kostelanetz conducting. Later in the season she will be soloist with the Boston and Chicago symphonies, again with Kostelanetz as conductor. During April Miss Pons will make another recital tour from the middle west as far as Colorado. Next season Miss Pons will start in September with opera performances in Montreal, Toronto and Ottawa, followed by her annual engagement with the San Francisco Opera. On her return East, Miss Pons will make a concert tour before rejoining the Metropolitan Opera. The entire month of April, 1945, will again be devoted to concerts.

Josef Hofmann has a very busy season, including three concerts with the New York Philharmonic-Symphony. On his current concert tour he will also be soloist with the Pittsburgh, Cleveland and Washington orchestras. Dr. Hofmann will again make a trans-



F. C. Coppicus
Executive Vice-President

continental tour next season.

The duo-pianists, Vronsky and Babin, had a closely booked concert tour until the beginning of January, when Victor Babin joined the Army.

Albert Spalding has a crowded concert schedule until March 1, when he goes abroad at the request of the United States government for special services in the Psychological Warfare Branch of the Allied Forces.

The Czech pianist, Rudolf Firkusny, after triumphs in South America last summer, is currently filling 40 engagements in the United States and Canada, including appearances as soloist with the New York Philharmonic-Symphony, the National Symphony, the Minneapolis Symphony and the Cleveland Orchestra. Mr. Firkusny will make another South American tour this summer.

Salvatore Baccaloni, the famous basso of the Metropolitan Opera, will again be soloist with the Philadelphia Orchestra at the Ann Arbor Festival in May. The Baccaloni Opera Company is now on a transcontinental tour until the end of April, during which there will be 45 performances of complete productions with scenery and costumes. San Francisco, Minneapolis, Portland, Seattle, Vancouver, Louisville, Los Angeles will have two performances each, i.e., "The Barber of Seville" and "Don Pasquale". Mitropoulos himself will conduct the Minneapolis Symphony for the performances in his home city; Gaetano Merola will conduct the San Francisco performances. In a number of cities the local orchestras will be conducted by George Schick, formerly conductor of Covent Garden, London, and now traveling with the Baccaloni Opera Company. Next season the Baccaloni Opera Company will make another transcontinental tour during the same period, adding Verdi's opera, "Rigoletto", to their repertoire and traveling with its own orchestra.

Paul Draper and Larry Adler this season had a transcontinental tour of 63 performances, terminating the middle of January. Due to the popularity of this unique attraction, another transcontinental tour is now being booked during the first four months of 1945. Mr. Adler will again have engagements with leading orchestras. Mr. Draper will make his first tour of South America this coming Summer.

The Gen. Platoff Don Cossack Chorus, Nicholas Kostrukoff conductor, are currently on a closely booked

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Concert Management Arthur Judson, Inc.

IN 1915, during the first World War, Arthur Judson organized his own concert bureau in Philadelphia. It grew so rapidly that very soon he opened New York offices. Fifteen years after its founding, when Concert Management Arthur Judson became part of Columbia Concerts, Inc., the bureau was an internationally famous institution. Today, after almost thirty years in the concert business, the Judson name behind an artist is an accepted symbol of good faith and good music.

Great artists remain on the Judson list year after year. Heifetz, for example, has been associated with Arthur Judson since 1930-31. The season before, Jose Iturbi was introduced by Mr. Judson to this country, a brilliant beginning to a career which is now three-star: pianist, conductor and motion picture celebrity. 1929-30 was also the year Mr. Judson brought Gregor Piatigorsky to the United States for his first visit. The famous cellist has been with him ever since. Just about this time, too, Mr. Judson heard in Philadelphia a young baritone named Nelson Eddy and agreed to manage him. He recognized in the unknown singer the personality and voice which, in 1935, in "Naughty Marietta", were to make him a national idol over night. Other perennially popular artists whose careers in this country have been han-

dled by Concert Management Arthur Judson since their inception have been the Brazilian prima donna of the Metropolitan Opera, Bidu Sayao, the American tenor of the Metropolitan, Charles Kullman, the British duo-pianists Ethel Bartlett and Rae Robertson, and two great French figures in the music world, the pianist Robert Casadesus and the violinist Zino Francescatti.

Sold-out tours are the rule for top artists this year. Rudolf Serkin, who is now nearing the end of a solidly-booked, lengthy season, has had to refuse dates by the dozen. Next year the pianist plans to rest during the first part of the season. His tour will not start until Jan. 1, 1945. Puerto-Rican born, Boston bred pianist Sanroma has been doing his bit for Pan-American good-will by playing 52 concerts during the past year, including engagements with ten orchestras. In the course of his travels he has been featured in a number of gala Gershwin festivals. One of the happy surprises of the music business has been the sensational success of the great viola player William Primrose. From January, 1943, through April, 1944, he played 72 engagements, proof of the great interest his virtuosity has aroused in this formerly neglected instrument. Mr. Primrose is appearing four times as soloist with the Philadelphia Orchestra. Next year his dates will again be divided between individual recitals and joint concerts with Richard Crooks.

Two pianists whose concert tours

COLUMBIA CONCERTS CORPORATION, Inc.



Lawrence Evans, Vice President



Jack Salter, Vice-President



A. A. F. Training Command
Major F. C. Schang, Vice-President, on
Leave with the U. S. Army Air Forces



Horace Parmelee, Assistant Secretary

Lawrence Evans

"IT has been wonderful to see how the public has supported music during the last two years, with new concert series being launched in many places and extra concerts in all of the principal cities", says Lawrence Evans. "This growth has not been confined to any locality but has been widespread and, therefore, reflects a sound development along cultural lines."

"The Metropolitan Opera is packed for every performance, with a long line of ticket buyers turned away daily. Extra performances are often given to meet this huge public demand."

"Most leading stars are also playing more concerts than ever and are finding their schedules more extensive than perhaps at any time during their careers."

"Helen Traubel has had a very busy season, and is now singing all her famous roles in the 'Ring' cycle at the Metropolitan. After her opera season, she will fulfill an extensive Spring tour, going as far as the Pacific Coast. She will most likely be at home in California for the entire Summer. She omitted vacation last year in order to go to Buenos Aires for the opera season at the Teatro Colon, where she scored an overwhelming success. Plans for next fall call for Miss Traubel to open her concert season on Oct. 1."

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Jack Salter

"JACK SALTER is now convalescing in Hollywood, following a severe illness. Therefore, artists of the Jack Salter Artists Management Division are being serviced by his colleagues in Columbia Concerts until his return to New York."

Yehudi Menuhin has placed his services at the disposal of the Government for an overseas trip for the Armed Forces this Spring as he did several months ago. He has given at least 125 concerts at army camps. In addition Menuhin has kept up professional life steadily. Next season he starts his American tour of several months the middle of October. Another offer from Mexico and South America is being considered.

Nino Martini might accept another film offer this Summer. He goes to Hollywood for conferences after this Spring tour. Martini has been at the Metropolitan for two months after a successful tour with the Columbia All-Star Quartet.

Although Josephine Tuminia, coloratura, recently was married, she is in New York to complete concert and operatic work. She has a standing invitation to sing in the Hawaiian Islands and might go this Spring. Plans for next season include another tour as soprano of the Columbia All-Star Quartet.

Haensel & Jones

INDICATIONS for 1944-45 in the music field are of the brightest, according to the Haensel & Jones division of Columbia Concerts Inc., headed by André Mertens and Horace J. Parmelee. Advance bookings foreshadow a season well over the current one, which is itself the best in years. War conditions, which stimulate public desire for the relief afforded by music, are partially responsible for this, Mr. Mertens and Mr. Parmelee

believe. As for pre-war growth in music, they feel that this enlarged public will go on growing in this country because the members of the armed forces and defense workers who now hear concert music will continue to want it in peace time. The restoration of other world markets also will contribute to greatly expanded opportunities for musical artists.

Four new artists have been added to the Haensel & Jones list. These are Alexander Kipnis, bass-baritone

(Continued on page 79)

Community-Cooperative Concert Service

"THROUGH Community Concerts, concert music has found a permanent place in the cultural life of the nation", says Ward French, general manager. "By this we do not mean that heretofore music was entirely unattainable by communities of smaller than metropolitan proportions but that through their organized audiences these smaller cities have been able to sustain concert series which vie with attractions presented in the largest centers."

"Music, as part of our every day national life has become a thing of primary importance. The calibre of the entertainment which people now demand as a matter of course is just as high in our smaller cities as in our

largest. The size of the community is of negligible importance since people in one locality are just as music-conscious and discriminating as those in another. In her foreword to 'The Story of the Organized Audience Movement', Mrs. Guy P. Gannett, President of the National Federation of Music Clubs, says, 'There is probably nothing so important to the musical life of America as the development of true music appreciation. Rich talent would go unrewarded without those who value it sufficiently to create for it both opportunity and commensurate monetary return. For that reason I regard the evolution of what has come to be known as the Organized Audience Movement as one of the most significant milestones in the history of American music... We have not only encouraged and brought to the fore fine musical talent but we have supported other equally fine talent made available to us through the Organized Audience Plan... Not only are concert audiences eager and alert for good music today, but the outlook is bright for the future. We are building against the time when on the American continent will be found the musical leadership of the entire world. Because the organized Audience Plan brings great music and great artists to the very doorsteps of all the people in this country and Canada, it is in itself a vital instrument of democracy—an additional bulwark to insure that 'government of the people, by the people and for the people shall not perish from the earth'."

"Community Concerts is now in its 14th year of steady growth which has helped lay the firm foundations of American musical life. Almost 300 cities are now enjoying the benefits of the Plan and have put their resources behind a really great cultural development which is definitely in the interest of the local community and which contributes to a well-rounded life."



André Mertens, South American Division



Robert Ferguson, Eastern Manager, Community Concerts



Ward French, Vice-President of Columbia Concerts Corporation and General Manager of Community Concerts

Columbia Concerts INC.

ARTIST LIST

1944 • Season • 1945

SOPRANOS

*LICIA ALBANESE
*ROSE BAMPTON
*HILDA BURKE
*NADINE CONNER
AGNES DAVIS
ENYA GONZALEZ
*HELEN JEPSON
FLORENCE KIRK
DOROTHY MAYNOR
*ZINKA MILANOV
LUCY MONROE
ELLEN OSBORN
*LILY PONS
*BIDU SAYAO
*ELEANOR STEBER
*MAXINE STELLMAN
*HELEN TRAUBEL
JOSEPHINE TUMINIA
*ASTRID VARNAY
*MARIE WILKINS

MEZZO-SOPRANOS

EDWINA EUSTIS
*HELEN OLHEIM
*MONA PAULBE
*RISE STEVENS

CONTRALTOS

*BRUNA CASTAGNA
*ANNA KASKAS
KATHRYN MEISLE
*MARY VAN KIRK
JEAN WATSON

BASSES

*SALVATORE BACCALONI
PAUL ROBESON

TENORS

*KURT BAUM
RICHARD CROOKS
*DONALD DAME
*EMERY DARCY
WILLIAM HAIN
WILLIAM HORNE
FELIX KNIGHT
*CHARLES KULLMAN
*NINO MARTINI
*JAMES MELTON

BARITONES

*LORENZO ALVARY
*WALTER CASSEL
TODD DUNCAN
NELSON EDDY
IGOR GORIN
*LANSING HATFIELD
*JULIUS HUEHN
*ALEXANDER KIPNIS
*LEONARD WARREN
*ROBERT WEEDE

TWO PIANOS

BARTLETT and ROBERTSON
MORLEY and GEARHART

'CELLISTS

MARCEL HUBERT
GREGOR PIATIGORSKY

VIOLIST

WILLIAM PRIMROSE

PIANISTS

ROBERT CASADESUS
RUDOLF FIRKUSNY
DALIES FRANTZ
SASCHA GORODNITZKI
WALTER HAUTZIG
JOSEF HOFMANN
ERNEST HUTCHESON
EUGENE ISTOMIN
WILLIAM KAPPELL
WITOLD MALCUZYNSKI
MIECZYSLAW MUNZ
THEODORE FAXSON
SERGE PROKOFIEFF
MARISA REGULES
SANROMÁ
RUDOLF SERKIN
ZADEL SKOLOVSKY
HILDE SOMER
REGINALD STEWART

VIOLINISTS

ADOLF BUSCH
ZINO FRANCESCATTI
HEIFETZ
ARTHUR LE BLANC
MENUHIN
ERICA MORINI
ANGEL REYES
HENRI TEMIANKA
PATRICIA TRAVERS

HARPIST

MILDRED DILLING

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TUMINIA *OLHEIM
*DAME *CASSEL

PAUL DRAPER and LARRY ADLER

GENERAL PLATOFF
DON COSSACK RUSSIAN CHORUS
Nicholas Kostrukoff, Conductor

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Dr. F. Wasner, Conductor
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Los Angeles: L. E. Behymer, 415 Auditorium Bldg.

MENUHIN



Jack Salter

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Division: COLUMBIA CONCERTS, Inc., 113 W. 57th Street, New York, N. Y.

RICHARD CROOKS



Alfredo Valente

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Management: HAENSEL & JONES
ANDRÉ MERTENS HORACE J. PARMELEE
Division: COLUMBIA CONCERTS, Inc.
113 WEST 57th STREET NEW YORK

February 10, 1944

page 37

"SHE LOOMS OVER ALL OTHER SOPRANOS OF HER TIME"

—NEW YORK SUN, JAN. 5, 1944



T^{★ ★ ★ ★}RAUBEL

"She projects tones comparable in their radiance to the reflection of the sun's rays on a snow-capped mountain peak."

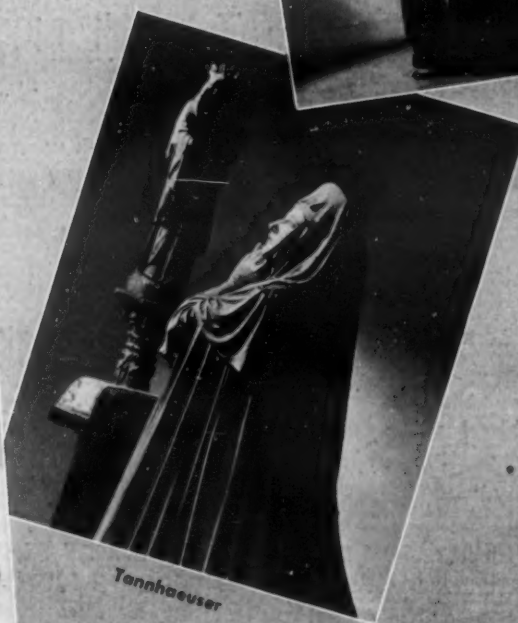
—NEW YORK HERALD-TRIBUNE, DEC. 6, 1943



Die Walküre



Siegfried



Tannhäuser



Goetterdaemmerung



Tristan and Isolde

Lawrence Evans Artist Management

Division of COLUMBIA CONCERTS, INC. 113 West 57th Street, New York

The Baccaloni Opera Company now on completely booked transcontinental tour with Two Opera Productions — *Barber of Seville* and *Don Pasquale*.

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 25 — LOUISVILLE, KY.
 26 — LOUISVILLE, KY.
 28 — EVANSVILLE, IND.
 29 — KANSAS CITY, MO.
 MAR. 2 — OKLAHOMA CITY, OKLA.
 4 — SAN ANTONIO, TEX.
 6 — WACO, TEXAS
 7 — HOUSTON, TEXAS
 9 — EL PASO, TEXAS
 11 — PHOENIX, ARIZ.
 13 — LONG BEACH, CAL.
 14 — LOS ANGELES, CAL.
 16 — PASADENA, CAL.
 17 — LOS ANGELES, CAL.
 19 — SAN DIEGO, CAL.
 21 — SACRAMENTO, CAL.
 22 — OAKLAND, CAL.
 24 — SAN JOSE, CAL.
 26 — SAN FRANCISCO, CAL.
 27 — SAN FRANCISCO, CAL.
 29 — PORTLAND, ORE.
 30 — PORTLAND, ORE.
 31 — SEATTLE, WASH.
 APR. 1 — SEATTLE, WASH.
 3 — YAKIMA, WASH.
 5 — VANCOUVER, B. C.
 6 — VANCOUVER, B. C.
 7 — VICTORIA, B. C.
 10 — SPOKANE, WASH.
 11 — HELENA, MONT.
 13 — FARGO, N. D.
 14 — WINNIPEG, CAN.
 15 — WINNIPEG, CAN.
 17 — MINNEAPOLIS, MINN.
 18 — MINNEAPOLIS, MINN.
 19 — LA CROSSE, WIS.
 21 — DES MOINES, IA.
 23 — MILWAUKEE, WIS.
 24 — BATTLE CREEK, MICH.
 25 — FLINT, MICH.
 27 — HAMILTON, ONT.
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 ★ DON PASQUALE



Typical Press Acclaim

"Baccaloni Company gives Music Fans Big Thrill" . . . "Baccaloni is the possessor of a magnificent voice . . . Excellent support by the assisting artists . . . brilliant climaxes. The audience was most enthusiastic throughout the evening."

"Salvatore Baccaloni now ranks as the world's greatest basso. . . . It was a memorable experience. The capacity audience applauded enthusiastically the star and his associates."

"Beautiful blending of voices in the ensemble numbers."

"The distinction and security of their musicianship was an important factor in the evening's success."

"Magnificent display of vocal and acting powers . . . Baccaloni holding throughout the evening the admiration and laughing approval of the audience. He was supported by a cast of near equal ability."

A NUMBER OF CITIES HAVE ALREADY DECIDED ON A SHORT SEASON OF OPERA BY PRESENTING THESE THREE OPERAS ON THREE CONSECUTIVE DAYS.

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 and
ORCHESTRA

★
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 Feb.. Mar.. Apr..
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*Select your date and
 choice of Operas now!*



Painting of Gregor Piatigorsky by Wayman Adams which won first prize this year in Pittsburgh at the Carnegie Institute Exhibition.

PIATIGORSKY

"The Greatest Cellist of our day"

—SERGE KOUSSEVITZKY

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Baldwin Piano

Columbia and Victor Records

FRANCESCATTI

"Not only plays superbly... plays in a way to mesmerize an audience and that way lies box-office."

—CHICAGO TRIBUNE, DEC. 3, 1943

The phenomenal Francescatti technique photographed by Gjon Mili, high-speed photographer of Life. Here the violinist's glissando in the Paganini Concerto is captured in an unique "frozen action" picture of a sliding tone.

"If old Nicolo Paganini writhed and groaned in his grave it was with envy. For Francescatti played the Paganini Concerto with a breathtaking brilliance surely its creator could not have excelled."

—PHILADELPHIA INQUIRER, JAN. 29, 1944

"Francescatti played magnificently."

—MRS. FRANKLIN D. ROOSEVELT IN "MY DAY," FEB. 3, 1944

Francescatti has played 6 times this season with the Philadelphia Orchestra. He has also been soloist with the New York Philharmonic-Symphony, Detroit, Chicago, Minneapolis and Oklahoma City Orchestras. He has been featured three times on the Coca-Cola Hour over CBS.

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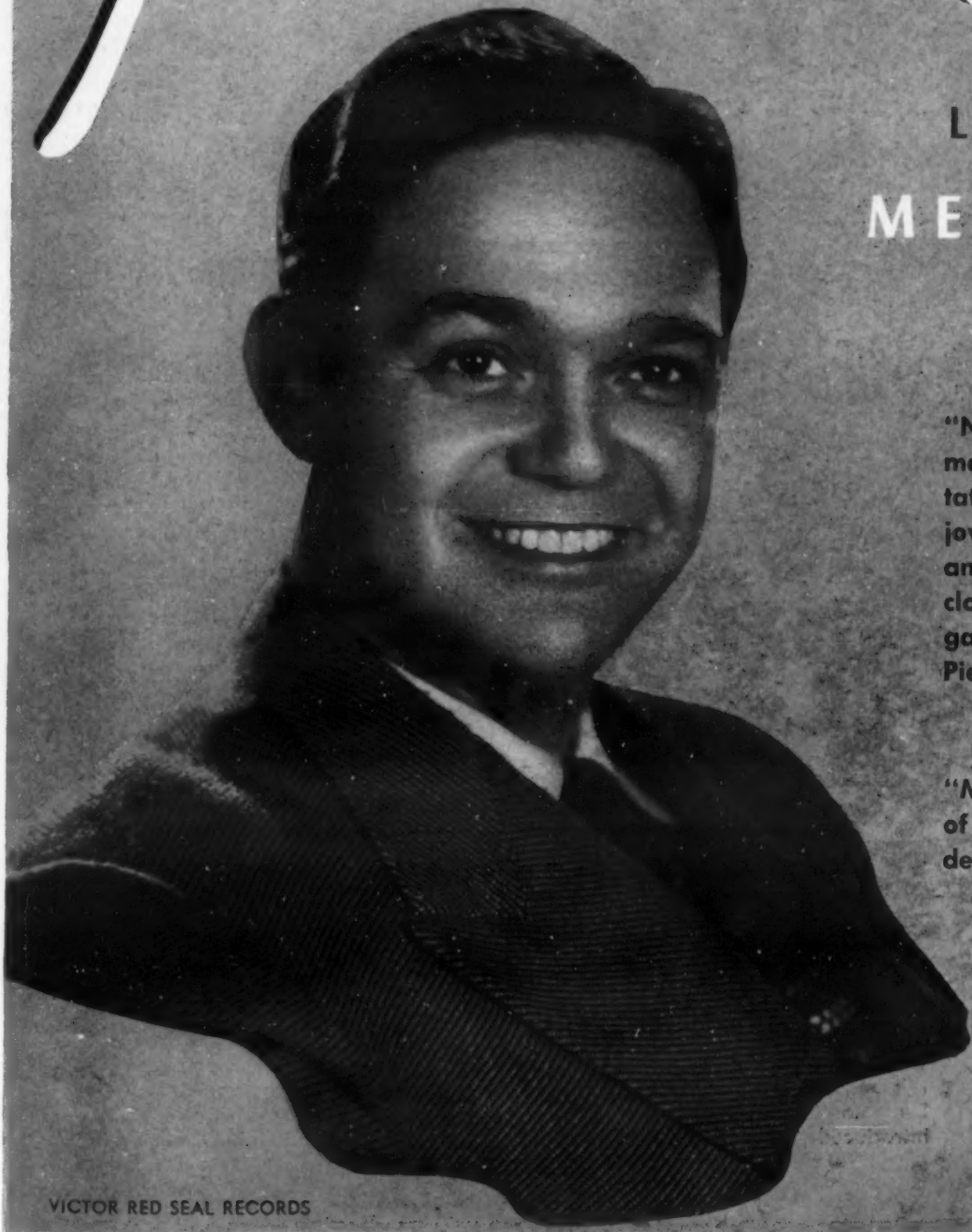
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BALDWIN PIANO

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Melton

LEADING TENOR
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OPERA



"No singing artist of the present day can match Melton's versatility in the interpretation of song literature. His infectious joviality, natural, genial stage manner and captivating personality bring the closest audience proximity. Listeners gather around him as if he might be the Pied Piper."

—*Cincinnati Enquirer*, Jan. 31, 1944

"Melton's great concert thrills audience of 4500 . . . unbridled enthusiasm . . . he delighted and enthralled his listeners."

—*Detroit Free Press*, Dec. 17, 1943

VICTOR RED SEAL RECORDS

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THE GREAT PIANIST..... IN EVER GREATER DEMAND

Casadesus

62 CONCERTS THIS SEASON

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PITTSBURGH SYMPHONY
NEW YORK PHILHARMONIC-
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INDIANAPOLIS SYMPHONY
SAN ANTONIO SYMPHONY
LOS ANGELES PHILHARMONIC
MONTREAL CONCERTS
SYMPHONIQUES
AND WITH DON VOORHEES
ORCHESTRA
ON TELEPHONE HOUR
BROADCAST



Composer as well as pianist, several of Casadesus' works have been played this season. Conductor Golschmann presented his "Ballet for the Birth of a Dauphine" with the St. Louis Symphony. Robert and Gaby Casadesus together introduced "Three Mediterranean Dances" for two pianos in Cincinnati.

1944-45 *Fast Booking*

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Metropolitan Opera

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"GOING MY WAY"

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"THE GODS WHO
SPUN THE FATE OF
HELEN JEPSON GAVE
HER EVERYTHING
TO GO WITH HER
GLORIOUS VOICE"

SPOKESMAN REVIEW
SPOKANE, WASH.
DEC. 18, 1943

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

Division of Columbia Concerts Inc.

De Bellis

113 West 57th Street • New York 19, N. Y.

A black and white portrait of Charles Kullman, a middle-aged man with dark hair, wearing a suit and tie. He is looking slightly to the left of the camera with a gentle smile. The background is dark and out of focus.

Great American Tenor

METROPOLITAN OPERA
ASSOCIATION

Charles

KULLMAN

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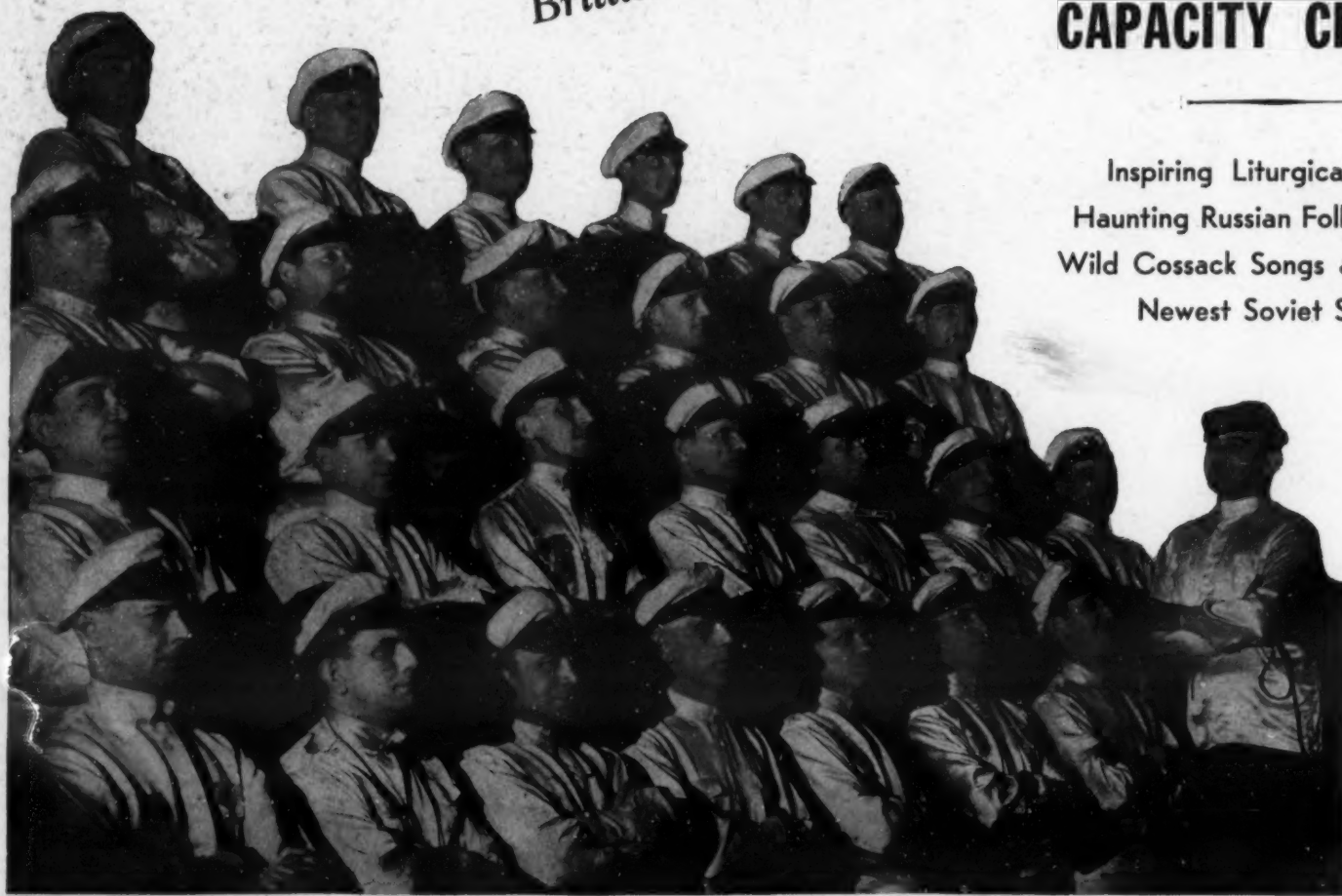


N. KOSTRUKOFF,
Conductor

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is the verdict of public
and press throughout the
nation—Attested by Press
Notices and

CAPACITY CROWDS



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Wild Cossack Songs and Dances
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"TRANSCENDENT PLAYING. THIS ARTIST IS TRULY OF THE ELECT."

—CHICAGO SUN, JAN. 21, 1944

SERKIN



"Mr. Serkin is my favorite pianist . . . I can think of no other pianist whose interpretations of classic and romantic music taken by and large are as completely satisfying . . . His interpretations blend unerring perception of the composer's intentions with superb mastery of the external aspects of piano playing. *His incandescent intensity* and his ability to concentrate his forces on the music in hand are equalled by no other pianist and by no other interpretative musician excepting Arturo Toscanini."

—New York Herald Tribune, Nov. 21, 1943

- SERKIN PLAYS A SOLD-OUT TOUR OF 64 CONCERTS THIS SEASON INCLUDING APPEARANCES WITH 10 ORCHESTRAS.
- HIS 1944-45 TOUR IS LIMITED TO THE SECOND HALF OF THE SEASON.
- IT IS THEREFORE IMPORTANT TO RESERVE YOUR DATE NOW.

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Serkin's recordings for Columbia of Beethoven's
"Emperor" Concerto and "Moonlight" Sonata*

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STEINWAY PIANO

COLUMBIA and VICTOR RECORDS

AMERICA'S BEAUTIFUL SINGER

Rose Bampton

LEADING
SOPRANO

Metropolitan
Opera
Association

**New York Journal American,
December 3, 1943:**

"She sang 'Sieglinde' with richness and warmth, making every measure ring with luscious, glowing tones in a portrayal that was tender, womanly and gracefully plastic."

Time Magazine, Aug. 30, 1943:

(Report on Opera Season in Buenos Aires)

"Rose Bampton in Gluck's 'Armide' was the season's top box-office draw."

Pittsburgh Press, Jan. 22, 1944:

"To be a superior Wagnerian singer demands an incalculable study, wide musical vision, excellent musicianship applied to the highest degree, and a thorough knowledge of style. These were the facets which Miss Bampton displayed throughout her singing last evening. Her voice is of an exquisite color and wide range."

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Ethel Bartlett and Rae Robertson



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"Perfection of Keyboard Collaboration"
"They send their audiences into raptures"

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STEINWAY
PIANOS

ADOLF BUSCH *and his* LITTLE SYMPHONY



Picture of Mr. Busch and the players in rehearsal

First Transcontinental Tour

STARTING JANUARY, 1945

Orchestra of 27 Virtuosi and Soloists

"An audience which showed its pleasure and excitement at every possible opportunity attended the second concert of this now notable series by Adolf Busch and his selected chamber music players . . . a concert of the most heartening music-making."

—OLIN DOWNES, NEW YORK TIMES, APRIL 3, 1943



"The poetry lover who would have the opportunity to spend an evening listening to the Shakespeare sonnets read by a master of their content and meaning can understand the privilege that was offered to music-lovers by Adolf Busch and his players."

—IRVING KOLODIN, NEW YORK SUN, APRIL 3, 1943



"Not often does one hear so much first rate music interpreted so satisfactorily. The ensemble is an excellent one . . . the tonal texture uncommonly rich. . . . An unusually stimulating concert."

—JEROME D. BOHM, NEW YORK HERALD TRIBUNE, MARCH 27, 1943



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BRUNA CASTAGNA

as Adalgisa
In the Metropolitan's Revival of
"NORMA"
Dec. 29, 1943

"A JOY TO HEAR"

"Sang with all beauty and
brilliance."

*Virgil Thomson,
New York Herald Tribune
Dec. 30, 1943*

"The best singing, the most
interesting voice of the eve-
ning."

*Olin Downes,
New York Times
Dec. 30, 1943*

"Vocal beauty, authorita-
tive production, intelligent
acting."

*Miles Kastendieck,
Brooklyn Eagle
Dec. 30, 1943*

"It was a joy to hear that
gloriously rich voice and
warm style."

*Henry Simon,
New York PM
Dec. 30, 1943*

Philadelphia

"Opulent contralto voice, al-
ways admirably produced."

*Linton Martin,
Philadelphia Inquirer,
Feb. 2, 1944*

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U. S.
Canada
Latin-America

Management HAENSEL & JONES

André Mertens — Horace J. Parmelee
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An INNOVATION in 1943

A REVELATION in 1944!!

The Columbia ALL STAR OPERA QUARTET

Josephine
TUMINIA
Soprano

Helen
OLHEIM
Contralto

Donald
DAME
Tenor

Walter
CASSEL
Baritone



Tour of Last Season

Acclaimed by Press and Public

★ "Four very charming singers appeared in the Masonic Auditorium Monday to cull from grand opera many of the best solos, duets and quartets, to bring happiness for an evening to almost 5000 listeners. Such a program is a delight to audiences and should be brought back at least once a year."—*Detroit Free Press*, Jan. 11, 1944.

★ "Musical-minded Chattanooga was shouting 'bravos' for the superb performance given last evening by the Columbia All-Star Opera Quartet . . . which may without reservation be said to rank with the finest musical events to which Chattanooga has ever been treated."—*Chattanooga Times*, Dec. 9, 1943.

★ The Columbia All-Star Opera Quartet justifies a top flight rating with America's concert groups and it is reasonable to say that whatever lies ahead for Tacoma music lovers will not excel the unforgettable experience of last night at the Temple."—*Tacoma Times*, Nov. 9, 1943.

★ "The Columbia All-Star Opera Quartet appears to have but one purpose, which is to please. It sings rapturously."—*San Francisco Call-Bulletin* Nov. 15, 1943.

★ "A welcome innovation on the concert stage is this group of seasoned opera stars, full of the fire and action of an art which absolutely precludes stiffness and immobility."—*Schenectady Gazette*, Jan. 14, 1944.

★ "Famous Opera Soloists Thrill Salt Lake Audience. The dream of many a Salt Lake opera lover came true when the Columbia All-Star Opera Quartet presented its program and the Orpheus Club should be congratulated on sponsoring such a musical treat."—*Salt Lake Telegram*, Oct. 26, 1943.

★ "The largest audience in the history of the Concert Association taxed the seating capacity of the auditorium and acclaimed the Columbia All Star Opera Quartet."—*Portland (Maine) Press Herald*, Oct. 6, 1943.

SECOND COAST TO COAST DEMAND TOUR 1944-45 NOW BOOKING

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DIVISION OF COLUMBIA CONCERTS INC.

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NEW YORK 19, N. Y.

"Her limpid soprano voice soared effortlessly in the altitudinous music sounding not only with crystalline purity in the highest passages but with a warmth of texture seldom encountered."—NEW YORK HERALD TRIBUNE, MARCH 6, 1943



Metropolitan
Opera Soprano

De Bellis

Nadine Conner

—RADIO—



One of the most popular sopranos on the radio, Miss Conner is regularly heard on a number of outstanding nationwide programs. Her beautiful voice and sparkling singing style have endeared her to music lovers throughout the nation.

—OPERA—



As Micaela in "Carmen"—"She has exactly the right kind of voice for this part, one which is shimmeringly transparent in texture and floats forth with the utmost ease. She brings in addition a charming presence and the essential simplicity of manner to her delineation."

New York Herald Tribune, July 15, 1943

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NEW YORK 19, N. Y.

*A new personality for
America's concert stage.
A splendid voice that
already has thrilled
audiences and won high
praise in opera and radio.*

—WALTER—
CASSEL

Baritone

METROPOLITAN OPERA ASSOCIATION



De Bellis

"The name of Walter Cassel will mean a great deal in days to come for young Mr. Cassel has all the qualifications for fame. A magnificent baritone voice, an excellent stage presence and an unaffected good-humored personality. Watch out for Walter Cassel: you'll be hearing from him—or rather hearing him."
—*San Francisco Chronicle*

"Walter Cassel was an immediate favorite through his big, round, evenly projected voice, his outstanding ability, splendid assurance, fluency of movement and verve."
—*St. Louis Star-Times*

"Splendid voice . . . understanding musicianship . . . sense of the dramatic."
—*Toronto Eve. Telegram*

"His tones are noble, resonant and mellow, and his style and diction admirable."
—*Toronto Saturday Night*

"One of the finest voices Atlanta has heard in years."
—*Atlanta Morgan Blade*

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DIVISION OF COLUMBIA CONCERTS INC.

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NEW YORK 19, N. Y.



DONALD

DAME

Tenor, Metropolitan Opera Association

• **RADIO**

GUEST:

"Salute to Youth"
(NBC)

"Chicago Theatre of
the Air"
(Mutual)

"To Your Good Health"
(Columbia)

"Keepsakes"
(Blue Network)

"Schaefer Revue"
(NBC)

"Bondwagon Treasury
Hour"
(Mutual)

"Telephone Hour"
(NBC)

REGULAR SOLOIST:

"MUSIC FOR AN HOUR"
with symphony orchestra, Sundays
— WOR and Mutual network —
1:30 p.m. E.W.T.

• **OPERA**

Metropolitan Debut, Dec. 3, 1943

NEW YORK TIMES

Dec. 4, 1943
Olin Downes

There were other commendable features of this performance. High among them was the Laerte of Mr. Dame, excellent in action, diction, the union of tone and text, gesture and facial play and very amusing. Who will soon forget his line, "Cast d'un poete nomme Shakespeare, un assez bon poete!" or his wild intrusion in the boudoir scene in the garb of a Roman soldier. He had style and complete authority, gained from his appearances in various roles with the New Opera Company and before that in opera as a product of the Juilliard School. He had learned the job thoroughly and well.

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Second

New York Recital
Town Hall, April 24

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This Season **43rd CONCERT ENGAGEMENTS**

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NEW YORK PHILHARMONIC-SYMPHONY • MINNEAPOLIS SYMPHONY
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Second Tour South America, 1944
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FIRKUSNY

Celebrated Czech Pianist

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STEINWAY PIANO

Re-engaged by the
New York
Philharmonic-Symphony

**"His voice pours forth
with splendor and
sonority."**



Baritone

IGOR

G

O

R

I

N

*James
Abresch*

**Press
Excerpts**

**Season
1943-44**

- Igor Gorin . . . was welcomed by a large and appreciative audience. He has a baritone voice of such resonance, power and sustained quality throughout that there seems to be no limit to his artistic future. —*Los Angeles Times*.
- He sang the "Largo al factotum" with nothing short of an electrifying effect on his audience, not alone in superb voice but with an incomparable dramatic fervor. —*Dayton Herald*.
- This superb baritone has a destiny. His voice pours forth with splendor and sonority and Gorin has a pronounced streak of humor as well that affects everything he does with warmth and freshness. Any time Igor Gorin cares to come back to Oakland the latchstring is out for him. —*Oakland Tribune*.
- Mr. Gorin, possessing a flair for the dramatic, clothes the glory of his opulent baritone with suave touches of comedy. —*Peoria Journal-Transcript*.
- . . . a voice of most pleasing quality, unmatched in virility of tone and volume . . . remarkable ease and tonal flux of his wide-ranged voice, which is of unusual tone-color. He convinced his enthusiastic audience, which gave him an ovation, that he is the baritone of the day. —*San Antonio Express*.
- IGOR GORIN PAID TRIBUTE AT CONCERT. In voice and musicianship he proved himself among the selected few leaders of vocal art in baritone range. His voice was resonant and firm, of lovely quality. —*Hollywood Citizen-News*.

**CONCERT
OPERA
RADIO
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Now Booking**

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NEW YORK 19, N. Y.



Will play
again next
season—
resuming
his brilliant
pianistic career
after a period
of service
in the
Intelligence
Division
of the
Nation's
Air Force.

DALIES
Evans
American Pianist

STEINWAY PIANO

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LANSING

Hatfield

American Baritone
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OPERA

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January 1, 1944*

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UNDER AUSPICES OF USO
CAMP-SHOWS—SINGING OVER
250 TIMES TO MEN IN ARMED
FORCES IN CAMPS, HOSPITALS,
OUTPOSTS, ETC.



HATFIELD PHOTOGRAPHED IN
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Bruno of Hollywood

*"A Sparkling
Exotic"*

ENYA GONZALEZ

PHILIPPINE
SOPRANO
of
OPERA - CONCERT

★ "... the flashing Enya Gonzalez with her lark-like song is the spirit of the Philippines just as Madame Chiang Kai-Shek with her burning words is the spirit of China ... "

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NEW YORK CRITICS CONFIRM HIGH PRAISE of PUBLIC and PRESS in MONTREAL WHERE

MARCEL

HUBERT

RECENTLY APPEARED AS
SOLOIST WITH THE
MONTREAL PHILHARMONIC
ORCHESTRA UNDER PIERRE MONTEUX . . .

"The 'cello playing of Marcel Hubert was sensitive playing, poetic and flowing and often deeply moving. **MARCEL HUBERT, FOR MY MONEY, IS THE BEST THERE IS TODAY.**"

"And what specifically has Mr. Hubert to offer? Just this: music, beautifully played, friendly music that reaches out and touches you in a loving gesture.

"Hubert is as self-effacing as Arturo Toscanini or Fritz Kreisler or Rudolf Serkin. He is simple, direct, honest. For him the music's the thing."

—ROBERT BAGAR, N. Y. WORLD TELEGRAM, DEC. 16, 1943

NEW YORK TIMES
DECEMBER 16, 1943

BOCCHERINI PLAYED BY MARCEL HUBERT

Debussy Sonata and Bach Suite
Also Presented by French
Cellist at Town Hall

By NOEL STRAUS

Marcel Hubert, French 'cellist, who has made frequent appearances here since his local debut a decade ago, gave a recital last night in Town Hall. Again the artist impressed by his sincere approach, musicianship and taste in a comprehensive and varied program.

N. Y. JOURNAL-AMERICAN
DECEMBER 16, 1943

Marcel Hubert Gives Cello Recital

By GRENA BENNETT

There has been a particularly large number of recitals by 'cellists this season, and none has been more worthy of praise for accomplishment than Marcel Hubert, who was heard in Town Hall last night.

NOW BOOKING TRANSCONTINENTAL TOUR SEASON 1944-45

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"A masterly young artist... a Kreisler in the making"

TORONTO TELEGRAM

LeBLANC

50 CONCERT APPEARANCES LAST SEASON through 18 STATES and CANADA



LATEST CANADIAN TRIUMPHS

December 7, 1943, Montreal—Recital
before Capacity Audience

Jean Vallerand, Le Canada: "A great artist. A master of the violin. An impeccable interpreter."

Marcel Valois, La Presse: "LeBlanc had an enormous success. Once more one admired him in virtuosic works as well as in more serious music."

Ferrier Chartier, Le Devoir: "A great violinist and a great musician."

Dominique Laberge, La Patrie: "Magnificent and well deserved success."

SOLOIST IN MENDELSSOHN VIOLIN CONCERTO
May 6, 1943

Thomas Archer, Montreal Gazette

"It is not surprising that LeBlanc received a thunderous ovation. It was no more of a tribute than he deserved for his superb interpretation of the concerto. It was a performance that proved how greatly his art has matured. It revealed him as a violinist of a high order and, even more, as a sensitive musician, and an artist of probity."

NEW YORK HIGHLIGHTS

"Exceptional gifts. LeBlanc possesses the well developed technique expected from any concert performer but what made his work quite unusual was the extreme beauty and purity of his tone and the rich fund of expressiveness that helped to give his performances true distinction."

New York Times

"Violin playing of exceptionally arresting qualities. An artist in the truest sense of the word. Seldom does one hear a tone of such consistent loveliness. At once transparent and glowing, and always pure in intonation, it is an unfailing balm to the ear."

New York Herald Tribune

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WILLIAM

Kapell

**"The
Pianist
of the
Year"**

***"A new, young and
a great pianist"***

—CHICAGO DAILY NEWS, July 23, 1943

"It is not often a 21-year-old pianist literally 'stops' a concert of the Boston Symphony but one did. His name is William Kapell and he seems to possess as formidable a technical and musical equipment as any newcomer (or oldcomer, for that matter) who ever appeared with the orchestra."

—Boston Herald, October 30, 1943

"Created an extraordinary impression. Big virtuosity and a beautiful piano tone. Fiery nature . . . a mature, definitive personality, one of the most interesting among pianists today."

—New York Post, November 22, 1943

"A youthful master. Young Kapell is by far the most brilliant pianist of anything like his years heard here in many a season. The vigor and style of a young god."

—Philadelphia Record, January 15, 1944

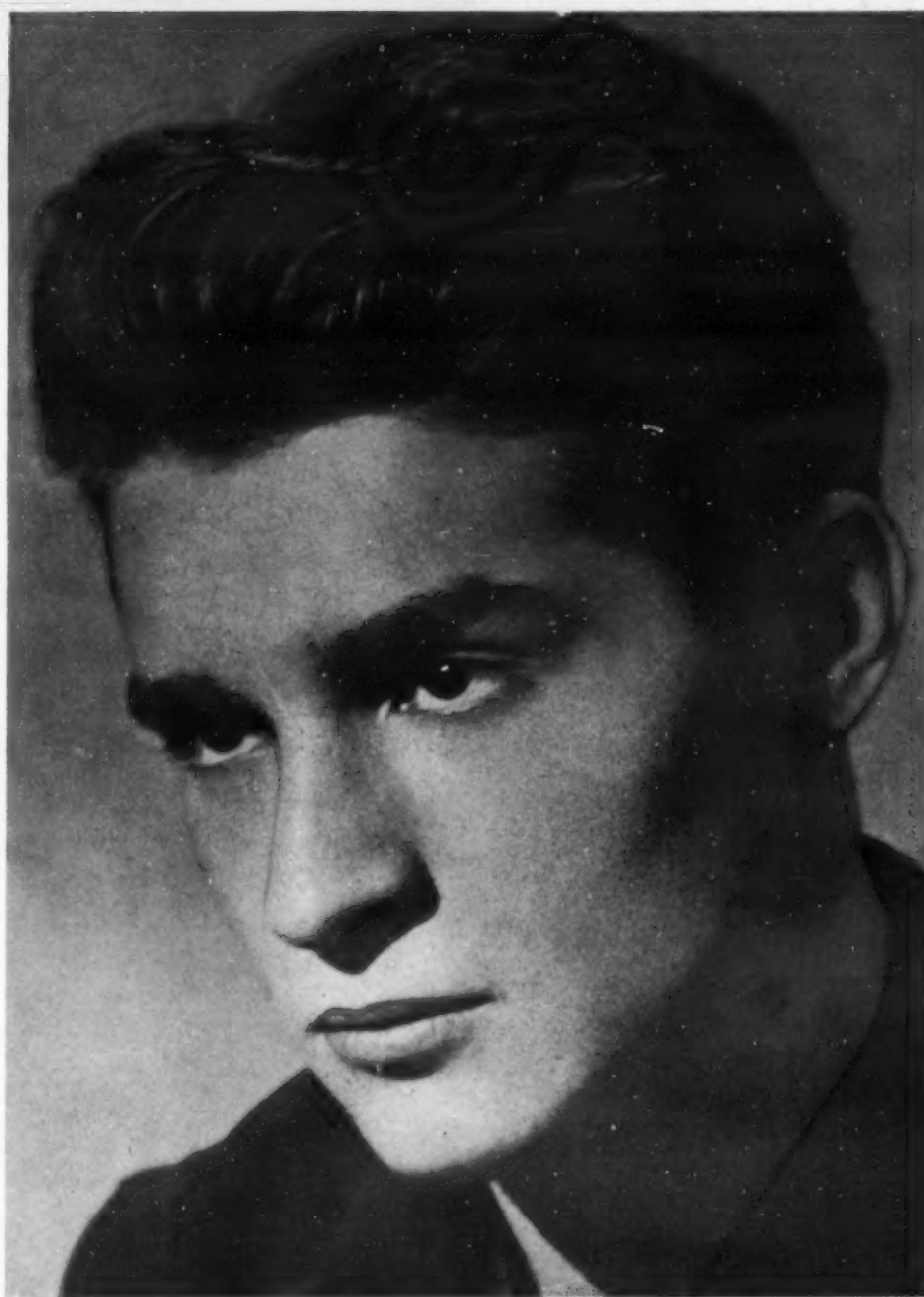
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WITH 4 GREAT ORCHESTRAS**

ST. LOUIS SYMPHONY (Reengagement)

BOSTON SYMPHONY (5 appearances in 4 weeks)

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NEW YORK PHILHARMONIC-SYMPHONY (March 23-24)



Season 1944-45: Now Booking

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ZINKA MILANOV

Zinka Milanov Sings Title Role of Metropolitan's 'Norma'

By MAX DE SCHAUENSEE

AFTER a lapse of seven years, the soprano voice, was superbly given. In an age not noted for particularly high vocal standards, it is indeed reassuring to know that there is a singer who can encompass Bellini's great score with such brilliant results.

"Norma" is one of the supreme masterpieces of the lyric stage. This musical architecture has scarcely, if ever, been equalled in its grandiose melodic sweep, spaciousness and power. Here is the grand manner if ever there was.

Because of the almost superhuman burden played upon the singer of the title role, the opera is rarely given. For this reason there have been but four Normas in the history of the Metropolitan—Lilli Lehmann, Rosa Ponselle, Gina Cigna and Zinka Milanov.

Mme. Milanov appeared as Norma last night and covered herself with glory. It is safe to state that singing of this type and particular school has not been heard since the departure of Rosa Ponselle. Mme. Milanov shone refulgently, whether in the Bellini recitative, where she attained the true dramatic accent, or in the cruelly sustained legato impeccably supported in a voice of superlative quality. The singer brought everything that was best in her art unstintingly to the part. Her pianissimo high tones often floated through the house to ravish the ear, while the sonority of her climax was equally desirable.

The "Casta Diva," perhaps the most difficult aria ever written for

The audience accepted the revival as a revelation of dramatic power and superb vocalism rarely attained in the last few years.

The Evening Bulletin

Philadelphia, Pa.
Wednesday, February 2, 1944

THE NEW YORK TIMES,
FEBRUARY 5, 1944.

MILANOV IS HEARD IN BRILLIANT 'AIDA'

By OLIN DOWNES

Mme. Milanov's magnificent voice has seldom been used with such complete effect, variety of color and emotional communication. And she has by nature and instinct the grand manner.

METROPOLITAN OPERA ASSOCIATION

CINCINNATI TIMES STAR
Wednesday, March 31, 1943

Outstanding Artist At Matinee Musicale Concert

By HOWARD W. HESS

ZINKA MILANOV, dramatic soprano of the Metropolitan Opera House, was soloist at the final concert of the Matinee Musicale Club Tuesday morning in the Hall of Mirrors at the Netherland Plaza. Her undoubted success added another never-to-be-forgotten name to the long list of great artists who have been introduced to Cincinnati at these concerts.

Mme. Milanov's voice is an exceptionally beautiful soprano which does not lose its lovely quality in mezzo-voice or fortissimo. Its special, and very rare, quality was shown in the velvety pianissimo tones of the high register.



★ ★ ★ ★ ★
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113 WEST 57th STREET, NEW YORK 19



De Bellis

DOROTHY MAYNOR

Such acclaim as typified above has been bestowed upon this distinguished soprano in every place she has sung. She has left a trail of successes on her extensive tours which have been booked solidly year after year.

LOS ANGELES

"Dorothy Maynor restores faith. The power of the spirit and its expression in song has seldom been manifested with such simple clarity and conviction as when she sang in the crowded Philharmonic Auditorium last night. All physical and vocal limitations roll away the instant she begins. . . . There is nothing to equal the Maynor smile on the concert stage. Her joy in songs, her outpouring love for the people who come to hear her and her almost instinctive understanding of the composers' messages are expressed in her mobile face and eyes that truly mirror her inmost thoughts."

—Times, March 25, 1943

WASHINGTON, D. C.

"One of the most remarkable sopranos of our day, she has a securely controlled voice which is equally effective in the richness of the lower register and the clear sonority of the high notes. Her natural endowment of tone has been excellently trained in attack and in plasticity of phrasing."

—Post, July 22, 1943

CLEVELAND

"It was an event which will long be remembered by those who heard her. It was a veritable triumph, for her singing brought forth applause so extended and so hearty that there was no doubt of her success. . . . It is doubtful if there exists among the leading sopranos today a voice of greater purity. Her vocal production is so completely effortless, so natural, so unaffected that the mechanics so evident in many voices never obtrude. One could go on and on talking about details but somehow words do not express the effect she produces. Coupled with this is an innate musical sense that is grounded on a reasoned intellectual approach and a judicious application of emotion."

—Plain Dealer, Dec. 17, 1943

VICTOR RECORDS

ERNST VICTOR WOLFF—AT THE PIANO

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NINO

MARTINI

METROPOLITAN OPERA

"His is unquestionably as beautiful a lyric tenor voice as one may hear today."

San Francisco News, Nov. 15, 1943



John Alfred Pinner

• "The technical perfection of Mr. Martini's voice is a thing to delight any listener and ranks him with the most important singers in America today. His singing of Rudolph's narrative from 'Boheme' was one of the most beautiful performances of the song that this reviewer has ever heard, an opinion borne out by the ovation of the audience."

Chattanooga Times, Dec. 9, 1943

• "Martini sings with an ease and composure which is unbelievable."

Tacoma Times, Nov. 9, 1943

• "His singing of the 'Boheme' aria rang the welkin with his thrilling high C."

Detroit News, Jan. 11, 1944

• "Nino Martini captivated his admirers. He sang with great mastery and rare beauty."

San Antonio Express, Nov. 29, 1943

• "His limpid, smooth, lyric, yet powerful tenor, which called to mind the superiority of a Stradivarius violin. . . . When he responded to the overwhelming applause with the simple 'Estrellita,' sung as only a great artist can sing it, he literally stepped down from the dial of every radio into the hearts of his radio fans."

Beaumont Journal, Dec. 2, 1943

• "He sang with impeccable grace and style. His delivery is so easy that he seems at times to be singing under wraps, but the results are bel canto of the finest order—singing that delights your heart and gives your spirit a lift."

Oakland Tribune, Dec. 13, 1943

• "Mr. Martini's tenor voice is brilliant with a gleaming warmth."

Peoria Journal-Transcript, Oct. 20, 1943

Columbia Records

Jack Salter

ARTIST MANAGEMENT, INC.

Division: COLUMBIA CONCERTS, Inc., 113 W. 57th Street, New York, N. Y.

"A Glorious Voice"



◆ "Mona Paulee is a new Carmen. Her rich, low voice will carry her far, and she has imagination, vitality, and sex appeal. In movement, posture, costumes and facial expression she succeeded in presenting a vivid and intelligent cigarette girl."

—*Los Angeles Times*, June 30, 1943

◆ "She used her voice with a fine sense of contrasting tone, able control, a satisfying habit of maintaining a tonal line, and a considerable amount of mature and discriminating interpretative skill . . . it was evidence of innate intelligent and artistic singing."

—*Baltimore Sun*, Dec. 11, 1943

◆ "Mona Paulee won unconditional surrender to her consummate artistry from a capacity audience. There are in this world today few voices comparable to Miss Paulee's in the matter of tone quality. It is a rich, mellow voice, hauntingly beautiful and imbued with the ability to make a direct and instant appeal to the emotions."

—*Edmonton, Canada, Bulletin*, Oct. 14, 1943

Mona Paulee
MEZZO SOPRANO—METROPOLITAN OPERA

LAWRENCE EVANS ARTIST MANAGEMENT, INC.

Division of Columbia Concerts Inc.

113 West 57th Street

New York 19, N. Y.



Helen Olheim

Mezzo Soprano
Metropolitan Opera

**"A RADIANT
PERSONALITY ...
A TRUE ARTIST"**

*Recent Press
Studded With Superlatives*

"Charmed Her Audience"
"Mastery of Singing"
"Power of Enchantment"
"Beautifully Distinct"
"Natural Richness"
"Remarkable Range"
"Consistent Excellence"
"Intelligent"
"Superb Diction"
"Gifted Dramatic Artist"
"Opulent Tones"

"Completely charmed the audience with her warm, friendly stage presence. Her provocative version of 'Habanera' brought lengthy and hearty applause."

—Portland (Me.) Press Herald, Oct. 6, 1943

"Not only Miss Olheim's adroit interpretations but her excellent singing made her numbers successful. The audience was delighted."

—Grand Rapids Herald, Oct. 16, 1943

"Helen Olheim displayed the poise and confidence of the great singer she is. Her speaking voice proved as beautiful as her singing voice."

—Boise Daily Statesman, Nov. 3, 1943

"For buoyant personalities, top honors go to radiant, richly voiced Helen Olheim."

—Tacoma News, Nov. 9, 1943

"Helen Olheim made an excellent impression. Her voice has the depth and dark timbre of a contralto and she uses it with consistent excellence."

—San Francisco News, Nov. 15, 1943

"The audience was charmed from the first phrase of the luscious voice coming from the queenly throat of Helen Olheim. She sang with superb diction and amazing range. A radiant personality and true artist is Helen Olheim."

—Beaumont Journal, Dec. 2, 1943

**CONCERT
RADIO
OPERA
SEASON
1944-45
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BOOKING**

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The 9 O'CLOCK OPERA

presents



John Harrold



Helen Van Loon



Carlos Sherman



Alice George



Stuart Gracey



Gean Greenwell



Ruth Cumbie



Vera Weikel

MERRY WIVES OF WINDSOR MARRIAGE OF FIGARO

Mozart's

Nicolai's

New York Raves!

— FEBRUARY 20, 1944

TIMES: "Superb music, admirable singing, and charming production."

HERALD TRIBUNE: "Delightful production...Exhilarating experience."

WORLD-TELEGRAM: "Audience in stitches. Good theatre and still better music."

PM: "Good taste, good looks and good voices . . . All in all, one of the most civilized bits of entertainment available anywhere."

BROOKLYN EAGLE: "The story came across the footlights so clearly that the audience chuckled with delight."

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72 appearances from January 1, 1943 to April 20, 1944 in the following cities of the United States and Canada.

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(U. S. Naval Academy)
AUSTIN
(University of Texas)
ALBUQUERQUE
BOISE
BOSTON
CINCINNATI
CEDAR RAPIDS
CHICKASHA
(Oklahoma College for Women)
CALGARY
CLAREMONT
DAYTON
DALLAS
DETROIT
DENVER
EDMONTON
FORT COLLINS
FRESNO
HALIFAX
HARTFORD
KELLOGG
LAFAYETTE
LEXINGTON
LONDON
LOS ANGELES
LONG BEACH
MINNEAPOLIS
NEWARK
OAKLAND
PACIFIC GROVE
PASADENA (twice)
PORTLAND, MAINE
PORTLAND, OREGON (twice)
RICHMOND
ROCKFORD
SAN DIEGO
SAN FRANCISCO (twice)
SAN LUIS OBISPO
SANTA ANA
SEATTLE (twice)
SHREVEPORT
SOUTH HADLEY
(Mt. Holyoke College)
TACOMA
TULSA
VANCOUVER
VICTORIA
VISALIA
WASHINGTON
WALLA WALLA
WENATCHEE
WINNEPEG
WINONA
(Minnesota State Teachers College)
WICHITA
WILLIAMSBURG
(College of William and Mary)
YUMA

SOLOIST WITH

HOUSTON SYMPHONY
Jan. 24, 1944
TEXAS SYMPHONY
Jan. 26, 1944
PHILADELPHIA ORCHESTRA
March 3, 4, 6, 7, 1944
COLORADO SPRINGS
SYMPHONY — Mar. 28, 1944
RADIO ENGAGEMENTS
COCA-COLA HOUR
FIRESTONE SYMPHONY HOUR
COLUMBIA SYMPHONY
RCA VICTOR "WHAT'S NEW"
4 RECITALS OVER CBS

"WHERE, INDEED, ARE THE PERFORMERS UPON THIS INSTRUMENT WHO SURPASS MR. PRIMROSE." —OLIN DOWNES, NEW YORK TIMES

PRIMROSE

"The World's Finest Viola Player" —TIME MAGAZINE



"Primrose's tone, his phrasing and his bowing are a major miracle."

—BOSTON HERALD, DEC. 16, 1943

"A new sound sensation in a solo instrument." —MINNEAPOLIS STAR JOURNAL, JAN. 12, 1943

"Draws the finest tone from a viola that is to be heard anywhere in the world."

—SAN FRANCISCO CHRONICLE, FEB. 8, 1943

"It is possible that more beautiful sounds may be heard than those produced by William Primrose but we have yet to experience them. Tones are pure velvet in the lower register, shine like silver as they soar aloft."

—SPRINGFIELD UNION, OCT. 9, 1943

For a Fascinating Recital, Take Primrose!

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VICTOR RECORDS

Sanromá

*"Equaled by a very few
and outrivaled by no one"*

—OLIN DOWNES, NEW YORK TIMES

**"ONE OF THE GREATEST PIANISTS
IN AMERICA"**

—SAN FRANCISCO CHRONICLE



*52 Engagements during
1943-44 including Appearances
with 10 Orchestras*



AN ALL YEAR ROUND ATTRACTION

During the summer of 1943 Sanromá played at New York's Stadium Concerts, Washington's Watergate, and Gershwin Festivals in San Francisco, Los Angeles, Pasadena and other cities.

"Sanromá was superb . . . inspired."

—WASHINGTON STAR

AVAILABLE BEGINNING SUMMER 1944

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BALDWIN PIANO

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IN
U.S.A.



Have you heard
Sanromá
in
Victor Red Seal Albums
with
Boston Symphony Orchestra

ONLY PIANIST TO RECORD WITH
THE BOSTON SYMPHONY — HAS
RECORDED SEVEN MAJOR CONCERTS
WITH BOSTON SYMPHONY AND
BOSTON POP SYMPHONY

A NEW PIANIST OF HIGH PROMISE

His First Concerts in New York, Philadelphia and
Los Angeles Accorded Critical Acclaim

"A GIFTED, sensitive and technically well-equipped performer . . . interpreted with feeling for poignant beauty . . . clear rippling tone and imaginative evocation of mood . . ."

N. Y. Times



" . . . A phenomenal technique. His playing was remarkable for its triumphant solution of the technical problems involved, its clarity, brilliance and assurance. His ability to cope successfully with high speeds and the energy which marked much of his playing are valuable assets. . . . His playing disclosed much imaginative sensitiveness and expressive understanding, admirable delicacy of shading."

N. Y. Herald Tribune



James Abresch

Zadel
SKOLOVSKY

LOS ANGELES

"This was a well planned concert and its performance placed Skolovsky as a pianist to be heard and watched with interest."

Los Angeles Times

"A brilliant young pianist made piano history last night. A finer touch than usual, even among the masters, was apparent."

Los Angeles Herald Express

"Skolovsky should soon take his place among top ranking pianists."

Los Angeles Examiner

PHILADELPHIA

"An enthusiastic crowd of 3,500 came and applauded Zadel Skolovsky. The young pianist made a most auspicious debut, revealing a large and sonorous tone, sweeping breadth of technique and an intense and interesting temperament. His is a talent that bears watching."

Philadelphia Evening Bulletin

NEW YORK

"Of all the season's 'first-timers,' young Mr. Skolovsky rates among the first rankers. His approach to the music was that of a gifted and understanding artist."

N. Y. Journal American



STEINWAY PIANO

Lawrence Evans Artist Management INC.

DIVISION OF COLUMBIA CONCERTS INC.

113 WEST 57th STREET

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1943-1944

A Bright Page
in the
History of

Eleanor

STEBER

Soprano, Metropolitan Opera Association

CONCERT—

Sold-out fall tour—20 concerts, 14 states
Re-engaged, soloist, New York Philharmonic-Symphony

RADIO—

Coca Cola Hour
Home Front Reporter
Broadway Show Time
Treasury Hour
RCA "What's New?"

OPERA—

Three new leading roles, Metropolitan Opera
Antonia and Giulietta in "Tales of Hoffmann"
Mistress Ford in "Faust"

and again

The Countess in "Marriage of Figaro"

"She sang 'Porgi Amor' with floating tones and with appositely restrained emotion and the slow portions of 'Dove Sono,' too, were delivered with a shimmering warmth of tone which was quite ravishing."

Jerome D. Bohm, New York Herald Tribune, Jan. 30, 1944

Victor Records

Management: HAENSEL & JONES, 113 West 57th St., New York 19, N. Y.

André Mertens

Division: Columbia Concerts Inc.

Horace J. Parmelee

THE TRAPP FAMILY SINGERS

DR. FRANZ WASNER, Conductor

*Now filling a record
cross-country tour of
92 Engagements*

- ROLICKING FOLK SONGS OF MANY LANDS
- GAY, LILTING MADRIGALS
- EXQUISITE OLD MOTETS AND MASSES
- LUSTY YODELS AND MOUNTAIN CALLS
- PICTURESQUE TYROLEAN COSTUMES
- RARELY HEARD ANCIENT INSTRUMENTS



"Delightfully Unique!" "Extraordinary!" "Unbelievable!"
THE UNANIMOUS VERDICT OF THE 1943-1944 PRESS

"The Trapps are the Trapps are the Trapps . . . and that remark adapted from the jargon of Gertrude Stein will serve as well as any to explain two hours of extraordinary congestion and pin-point attention yesterday at the Museum Peristyle. . . . There were two persons in my sector who could not stand without crutches and yet were content to spend most of the next two hours standing on those painful terms. All in all, it was such a spectacle as is associated with concert halls in exceptional instances only. As yesterday's audience discovered for itself, a performance by the Trapps is a unique experience. It is an adventure in music mingled with an adventure in personalities. It begins with music and musicianship of the first order of integrity. Then there is the great personal appeal of the musicians themselves, the multiplying evidences of deeply-rooted simplicity, of reverence for things to be revered, of a rare loyalty to traditions and viewpoints that have been put out of fashion in this tired and bewildering age without having been put out of our hearts."—TOLEDO BLADE

"The unbelievable von Trapps sing with a simplicity and beauty that is human and unearthly at the same time."
—New York Post

"The freshness of the voices, the effortlessness of the singing and the touching unpretentiousness of the music itself combined to give an impression of purity as simple and bright as an Alpine winter's day."
—New York Herald-Tribune

"The program was given with the familiar retinement, simplicity and charm which always have characterized their efforts . . . The balance and blending of sound was quite remarkable."
—New York Times

"The Trapp Family Singers won the hearts of a capacity audience quite as much by their wholesome charm and simplicity as by the rare program offered with musical excellence and superlative good taste. Delighted listeners signified decisive approval of every number."
—Syracuse Post-Standard

"The evening was an extraordinary event in anyone's musical experience. All the performances were characterized by the most excellent art that conceals art, making everything appear simple, natural, easy."
—Fort Wayne (Indiana) Journal-Gazette

"The eight gifted singers of the family captivated their audience by their simplicity and charm, as well as by their extraordinary musicianship."
—Allentown (Pennsylvania) Call

"An audience which filled every seat and many added chairs sat breathless in awed admiration of a concert delightfully unique in this or any other season."
—Albany Times-Union

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Coloratura
Soprano

JOSEPHINE

Tuminia

★ "This charming coloratura soprano has risen to stellar ranks since her debut with the San Francisco Opera Company and that she now holds a place among the chosen few in her particular field was evident in her singing yesterday. Her voice has beauty, body, flexibility and she uses it with understanding and artistic finesse. Personal charm and an ability to act are other assets not to be discounted in a catalogue of her merits. Her work was outstanding for beauty and expressiveness."

—San Francisco News, Nov. 15, 1943

★ "Miss Tuminia demonstrated her possession of charming coloratura, pure of intonation in the loftiest reaches, flexible and ingratiating in quality."

—Grand Rapids Herald

★ Miss Tuminia revealed a most flexible coloratura soprano and unusual technical command of her high vocal registers."

—San Antonio Express, Nov. 29, 1943

★ "Tuminia is a welcomed artist because of the charm of her acting, the on-pitchness of her singing, the facile and exceeding flexibility of her technique and the individual timbre of her voice which has the quality and lightness of tone comparable to an Amati violin. There was not one moment which did not hold the rapt attention of the audience."—Cincinnati Times-Star, July 15, 1943

★ "Tuminia was as delicious a Rosina as has trod the boards. The music seemed ideally suited to her voice, and her flair for delicacy in comedy is a pearl beyond price. The marvelous command of technique, as well as her fidelity to tone, was demonstrated especially in her big aria."

—Detroit Free Press, Oct. 1, 1943

Jack Salter

ARTIST MANAGEMENT, INC.

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Astrid

Varnay

Soprano, Metropolitan Opera Association

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ANDRÉ MERTENS

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HORACE J. PARMELEE

• Philadelphia
"Die Walkure"
"Real Triumph"

Philadelphia Inquirer
Nov., 1943
By Linton Martin

Miss Varney is little short of amazing as Sieglinde. It was in this role that she made her Metropolitan bow at the time of Pearl Harbor, also taking the role then, as she did last night, at a moment's notice. Although she is still in her mid-twenties, her voice is remarkable for its maturity, her acting has emotional impetuosity, and her characterization is deeply felt. Hers was one of the real triumphs of the evening.

• New York
"Tannhaeuser"
"Velvety Quality"

New York Times
Jan. 1, 1944

... the voice was rich and full, and in some places even had a velvety quality that added much to the dramatic effect of the singing.

TWO CONTINENTS ACCLAIM LEONARD WARREN



Metropolitan Opera

San Francisco Opera

Teatro Colon, Buenos Aires

Teatro Municipal, Rio de Janeiro

RCA Victor Radio Hour

Coca-Cola Radio Hour

New York Philharmonic

Victor Records

BARITONE, Metropolitan Opera Association

San Francisco

SAN FRANCISCO EXAMINER
Oct., 1943

**OPERA REVEALS
SECOND 'RUFFO'**

Leonard Warren Hailed for Fine
Performance in 'La Forza'

By ALEXANDER FRIED
of the San Francisco Opera

★ ★ ★ ★

New York

(Metropolitan Opera)

"Ballo en Maschera", Dec. 17, 1943

"... a splendid voice."

—Olin Downes, *New York Times*

"... glorious baritone." —Henry Simon, *PM*

"... huge, rich baritone voice."

—Jerome D. Bohn, *New York Herald Tribune*

"His 'Eri tu' was the high spot of the evening."

Greta Bennett, *New York Journal-American*

"Rigoletto," Dec. 18, 1943

"Fifteen successive South American appearances as Rigoletto gave him the courage and assurance to sing the part here for the first time in a fashion that deservedly earned him an ovation."

—PM

South America

TIME MAGAZINE
August 30, 1943

But the biggest popular idol of the Colón season was Baritone Leonard Warren, who was born in The Bronx and reached the Met five years ago. Stocky, swarthy Leonard Warren, in such full-blooded, garlicky roles as Rigoletto and Germont, had made a bigger noise in Buenos Aires than any baritone since the great Titta Ruffo. One of the Met's good stock-in-trade baritones, Warren had become the Colón's *gran divo*. Porteño opera fans would inquire excitedly: "What time does Warren sing *Eri tu*?" At that time the theater would fill up.

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CATAPULTED to stardom on December 2, 1942, when she made her Metropolitan Opera debut on 24 hours' notice in the title role of "Lakme"—an opera which she had never sung and which she began to study only 10 days before—**MARIE WILKINS'** sensational success made front page headlines all over this country and feature articles for weeks afterward. This apparently sudden rise was founded on long study and experience in concert, oratorio, opera and operetta, and acclaim for her many appearances since then has confirmed the enthusiasm of the New York critics at the time of her debut.

★ ★ ★ ★

"As she trilled her way across the finish line the audience applauded to the rafters."

—*Time Magazine*, Dec. 14, 1942

"Those who heard her debut agreed she had achieved a minor miracle. Her voice showed great sweetness, purity and warmth. Her stage behavior was sincere and unaffected."

—*Newsweek*, Dec. 14, 1942

"Trim and pretty, and with a well-placed young voice, Miss Wilkins tackled one of the trickiest roles in the coloratura repertory . . . disclosed plenty of fresh tone and ample range, combined with a neat sense of phrasing."

—*Louis Biancolli*, *New York World-Telegram*, Dec. 3, 1942

"Miss Wilkins exhibited an especially clear, vibrant voice. . . . Her interpretations of 'Come Unto Him' and 'I Know That My Redeemer Liveth' were superbly done."

"An immediate conquest. Miss Wilkins has a clear and flexible soprano of exact intonation, and her handling of fioritura had ease and charm."—*Ray C. B. Brown*, *Washington Post*, Dec. 15, 1943 (*Handel's "Judas Maccabaeus"*)

"Miss Wilkins sang a part of the Mad Scene from 'Lucia,' revealing a coloratura over which she had complete command."—*J. D. Callaghan*, *Detroit Free Press*, Jan. 11, 1944

"A tone of radiance and purity. . . . She went from triumph to triumph . . . and endowed that war-horse (the Mad Scene from 'Lucia') with considerable pathos as well as taking the coloratura hurdles with magnificent aplomb."—*Lawrence (Kan.) Journal World*, Oct. 26, 1943

"The crowded house saw coloratura Marie Wilkins score a personal triumph as the ill-fated Violetta (in 'Traviata')."

—*Newark Star-Ledger*, Nov. 29, 1943

"More than a singer, Marie Wilkins possesses an engaging personality, is good to look upon, and has graceful stage manners combined with a disarming simplicity that made instant friends of her audience."

—*Salina (Kan.) Journal*, Oct. 29, 1943

"Miss Wilkins' coloratura is fluid and she handles it with perfect ease. Her tones, even in the high register, have body. Her breath control is marvelous, which makes for excellent phrasing."

—*Saginaw News*, Nov. 2, 1943

"A ringing voice of sweetness and power, a vivid personality."

—*Schenectady Gazette*, Jan. 14, 1944

"Sang with amazing brilliance."

—*Lancaster (Pa.) New Era*, Jan. 22, 1944

Management: **HAENSEL & JONES**
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MARIE WILKINS

SOPRANO
METROPOLITAN OPERA
ASSOCIATION





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"With sure showmanship, sensitive artistry and a powerful vocal instrument, Weede proved that he is

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Columbia Records

James Abresch

Columbia Concerts Corporation

Metropolitan Musical Bureau

(Continued from page 33)

transcontinental tour which started early October, with only one week's interruption at Christmas time. Their transcontinental tour next season will begin in the early Fall.

The first tour of Mia Slavenska and her Dance Ensemble, which started at the end of December, is a conspicuous success. On this transcontinental tour 74 performances are booked. Due to many requests for re-engagements, their tour next season will open in October.

The wide appeal of the Trapp Family Singers, Franz Wasner director, is again demonstrated by over 90 engagements. Next season will be their sixth American concert tour.

Helen Olheim, the Metropolitan contralto, had an extensive tour with the Columbia All-Star Opera Quartet, and is currently singing at the opera. Miss Olheim will again tour next season with this operatic quartet in addition to her usual recital and opera engagements.

The young American singer, William Horne, has been engaged to sing the leading role in the New Opera's production of Offenbach's "La Belle Helene", and Enya Gonzalez, the Philippine soprano, is filling her usual number of concert engagements.

One great artist who, like many others on this list, started his American concert tours under the banner of the Metropolitan Musical Bureau, has this season been missing from the concert field. Everybody knows that Paul Robeson is currently appearing on Broadway as the star in Shakespeare's "Othello", presented by the Theatre Guild. Paul Robeson's early return to the concert stage is anxiously awaited by his many admirers throughout the country.

F. C. Coppicus continues as head of the Metropolitan Musical Bureau, assisted by Ralph Lycett, who replaces Hugh K. Hooks, now in the Armed Forces. F. C. Schang continues on leave of absence, serving as Major in the U. S. Army Air Forces.

Haensel & Jones

(Continued from page 34)

of the Metropolitan Opera Association; Sascha Gorodnitzki and Walter Hautzig, pianists; and Marina Svetlova, premiere danseuse of the Metropolitan Opera Association, who, with two male dancers, will tour.

One of the world's great singers, Mr. Kipnis's most recent New York success was in the Metropolitan's revival of "Pelléas and Mélisande", in which he took the part of Arkel.

Sascha Gorodnitzki has made some 50 New York appearances, including 15 in Carnegie Hall in recital and as soloist with the New York Philharmonic-Symphony and National Orchestra Association. Major orchestras with which he has appeared, besides those of New York, include Detroit, Cleveland, Cincinnati.

One of the brilliant debut recitals of the season was that of Walter Hautzig in Town Hall. Born in Vienna, Hautzig came to America to study at the Curtis Institute, where he worked with Harry Kaufman and Mieczyslaw Munz. Returning to Europe, he was on the eve of a debut in Vienna when the Nazi Anschluss cancelled all such plans.

Marina Svetlova has been starred with the Ballet Russe de Paris and the Original Ballet Russe, and toured as the partner of Serge Lifar. She has appeared in the United States, Canada, Australia, Mexico, Cuba and Europe.

Artists conducting under the Haen-

sel & Jones management are: Sopranos: Zinka Milanov, Eleanor Steber, Maxine Stellman, Astrid Varnay and Marie Wilkins, all of the Metropolitan Opera; contraltos: Bruna Castagna and Mary Van Kirk of the Metropolitan Opera, and Jean Watson; tenors: Kurt Baum, Richard Crooks, Donald Dame and Emery Darcy, all of the Metropolitan Opera; baritones: Norman Cordon, Julius Huehn and Leonard Warren of the Metropolitan Opera; pianists: Witold Malczuzynski, Mieczyslaw Munz, Serge Prokofieff and Marisa Regues; violinists: Erica Morini, Angel Reyes, Henri Temianka and Patricia Travers; two-piano recitalists: Virginia Morley and Livingston Gearhart; cellist: Marcel Hubert; harpist: Mildred Dilling. Special attractions: Zinka Milanov and Kurt Baum in joint recitals; Helen Howe in her original character sketches; and the Bary Ensemble of piano, flute, violin, cello.

Arthur Judson

(Continued from page 33)

soprano Ellen Osborn, the tenor William Hain, and the baritone Lorenzo Alvary. After two years starring in New York and on tour in "Porgy and Bess", Todd Duncan opened his first extensive concert tour on Feb. 8, in Washington, D. C. The reaction to his first few engagements proves that his name will soon stand as high in the concert field as in the theatrical world. Ellen Osborn is a young American who gave a highly successful New York recital in April, 1943, after which she turned a deaf ear to tempting Hollywood offers to concentrate on a serious musical career. William Hain is an American singer whose versatility is best proved by the fact that for two years he has sung leading roles on the road in the Charles L. Wagner productions of "Boheme" and "Faust" and for two years has been reengaged by the New York Philharmonic-Symphony as soloist in the Bach "St. Matthew" Passion. Lorenzo Alvary made his debut at the Budapest Royal Opera in 1934, was well known in Europe by the time he first arrived in this country four years later. Since then he has sung regularly with the Metropolitan Opera, the San Francisco Opera and opera and concert in other cities.

Two Judson singers absent from the concert scene for much of last year were Lansing Hatfield, the American baritone, and Felix Knight, the American tenor. Both were overseas on assignments under the auspices of USO Camp-Shows. Before returning to the Metropolitan Opera last month Hatfield had sung over 200 concerts in six months to service men in the Southwest Pacific area. Knight, who headed an entertainment unit, toured the islands of the South Pacific and built up an equally impressive record.

"Regulars" on the Concert Management Arthur Judson roster of singers are the following, all Americans: sopranos, Hilda Burke, popular artist of the Metropolitan Opera and concert stage; Agnes Davis, on USO tours while the war lasts; Florence Kirk who, since her debut with the New Opera as "Lady Macbeth" in the autumn of 1941, has sung two seasons in Rio de Janeiro and Buenos Aires, also with the San Francisco Opera; Lucy Monroe, who, as Director of Patriotic Music for RCA Victor, devotes all of her time to music and the war; mezzo-soprano Edwina Eustis who is serving with the Red Cross overseas for the duration; contraltos, Anna Kaskas of the Metropolitan Opera who is building up a devoted concert as well as opera following; and Kathryn Meisle, one of America's best-loved singers; baritones, Ed-

Charles L. Wagner

THE season of 1944-45 again promises to be a very busy one for the Charles L. Wagner office, and opera will again play a leading part in its busy musical world.

Five seasons ago, Mr. Wagner's associate manager, Edward W. Snowden, gave a luncheon for him at the Algonquin Hotel, to celebrate Dean Wagner's 30th year in music. He also persuaded Mr. Wagner to revive the "Barber of Seville" which was done by him first, 30 years before, with Alice Nielson, Riccardo Martin, Jeska Swarz, Jose Mardones and others. The success of this tour five years ago was so great that every town wired in and asked for another opera the next season. The second season they presented "The Barber" again and added "Don Pasquale". Again tremendous success. For the third year, "La Boheme" was given in English and the "Barber" was continued again on tour, but in an English version. They soon learned, however, that the public wanted the comedies in English and the tragedies in a foreign tongue. In the meantime, the war had come, Snowden had taken his place, and the Lieutenant is now on overseas duty.

Last season they produced "Faust" and revived "Don Pasquale" to the biggest box office success of any touring companies. Next season, 1944-45 will see a magnificent production of "La Traviata" in Italian and "Martha" in English. The former will begin Oct. 1 and the latter will be done in April, 1945. Both will have several casts of principals and will be the finest productions from the scenic and costume standpoint that have been sent out up to the present time.

The Farbman String Symphony made a great success again this season. Ninety per cent of the towns took them back, which is quite a record for return dates. Harry Farbman has conducted the St. Louis Symphony twice, winning plaudits from the press. Edith Schiller will again be the piano soloist.

Eileen Farrell has had an unusually busy season. Besides her two nights a week on the air, she has averaged more than one night a week in concert. And has received more return dates than any of the younger singers.

Mr. Wagner has added a number of sterling artists to his list.

Eight years ago when Gieseeking took a year off in Europe, he urged Mr. Wagner to try and secure Egon Petri. At last, Petri, master pianist, comes under the Wagner management.

Nicola Moscona, Metropolitan bass-baritone, has an unusually fine record for concert and opera both. He comes under the exclusive management of the Wagner office. His success as Mephisto in "Faust" on tour last year, brought more applications for dates

ward Roecker, soon to be featured on Broadway in the musical, "Allah Be Praised"; and Robert Weede, of the Metropolitan and San Francisco Operas, who is now in his third year on the air as leading baritone of the Celanese "Great Moments in Music".

With three important "special attractions" for 1944-45, the Judson list is completed. Two opera companies will go out next year. Early in October, "Carmen", a Leopold Sachse production with Hermann Adler as conductor, complete with ballet, orchestra and attractive artists in key roles, will make a five-week tour. The Nine O'Clock Opera, with its streamlined, modern English productions of "Marriage of Figaro" and "Merry Wives of Windsor", will again be available all year.

Special interest throughout the entire country is being shown in the first tour of Adolf Busch and his Little Symphony. The tour opens January,



Charles L. Wagner

Abresch



Lt. Edward W. Snowden, Mr. Wagner's Associate, Now on Leave of Absence

than any artist for some time.

For six years past, Wagner has been negotiating with Miliza Korjus. He finally took a trip of 3,000 miles to Mexico City to hear her and engage her for America. Her beautiful records made by the R. C. A. Victor and the M. G. M. picture "The Great Waltz" have made her known to U. S. audiences, and she will arrive next October in this country for a tour.

Another big success of the "Faust" tour was Mona Bradford, contralto, of the erstwhile Chicago Opera Company. The press hailed her as the ideal Siebel. She comes under this exclusive management.

The other Mephisto of the "Faust" company, John Gurney, was also a fine success, and he has been engaged to sing Plunkett in "Martha" next season. Mr. Gurney is also booked for an extensive concert tour in the middle West in July.

Deanna Durbin has definitely decided to do concerts, as soon as her picture time can be arranged, so as not to conflict. This delightful young singer is only half past 21, and we predict she will be a sensation artistically as well as at the box office.

1945; the early part of the year the distinguished violinist dedicates to solo work. The Little Symphony consists of twenty-seven virtuoso members. Each program in the repertoire contains a major concerto—either a Bach or Mozart Violin Concerto with Busch himself as soloist, or a Mozart piano concerto with young Eugene Istomin as soloist, or the Bach Double Concerto for Two Violins with Frances Magnes and Adolf Busch.

Robert Casadesu is also heard in special joint piano recitals with his wife, Gaby.

Judson Artists in the Service:

Staff Sergeant Eugene List, Pianist, Arthur Whittemore and Jack Lowe, U. S. Navy, Duo-Pianists, PFC Erno Valasek, Violinist, members of the 9 O'Clock Opera: Lieut. John McCrae, Baritone, Lieut. David Otto, Narrator, PFC John Tyers, Baritone, Sp. W. Max Walmer, Pianist

NEW YORK CONCERT MANAGERS



Bernard R. LaBerge

Bernard R. LaBerge

BERNARD R. LA BERGE is proud to announce that the famous violinist Mischa Elman is now under his management and judging from present bookings and prospects, Mr. Elman will have a record season next year.

Mr. LaBerge is most enthusiastic about the prospects for his various artists and reports progress all along the line. The complete list of the LaBerge artists for next season is as follows: Horace Britt, Leo Damiani, Christos Vrionides, conductors; Alexander Tansman, composer-pianist; Viola Wasterlain, violinist; Juanita Carter, Margot Rebeil, sopranos; Lilian Knowles, contralto; Mary Hill Doolittle, cellist; Harry Davis, Harold Henry, pianists; Hilda Jonas, pianist-harpsichordist; the Britt String Ensemble, the Roth Quartet, the Britt String and Piano Trio, the American Society of Ancient Instruments. Special attractions are the John Haussermann Concerto for Voice and Orchestra, Michael Strange (Great Words with Great Music), the Fisk Jubilee Singers, and Lucie Bigelow Rosen, thereminist.

Mr. LaBerge has made two additions to his organist list and he will present next year a young Canadian virtuoso, Bernard Piche from the Cathedral of Trois Rivières in Quebec, and Hugh Giles, distinguished organist of Central Presbyterian Church in New York. Other organists on the LaBerge list are: Nita Akin, Walter Baker, Palmer Christian, Claire Coci, Charles Courboin, Catharine Crozier, Robert Elmore, Virgil Fox, Alexander McCurdy, Arthur Poister, Hugh Porter, Alexander Schreiner, Carl Weinrich.

Michael De Pace

ARTISTS under the management of Michael De Pace for the 1944-45 season include: Giovanni Martinelli, tenor; Elisabeth Rethberg, Gertrude Ribla and Carolina Segrera, sopranos; Doris Marinelli, coloratura; Nan Merriman, contralto; Bruno Landi, Edward Marshall and Alessio De Paolis, tenors; Ettore Panizza and Cesare Sodero, conductors; and Armando Agnini, stage director.

Also, Mr. De Pace is personal representative of Vivian Della Chiesa, lyric soprano; Raoul Jobin, tenor, and Earl Wrightson, baritone, all under the management of NCAC; Jan Pearce, tenor, under S. Hurok's management; Robert Weede, baritone, and



Ralph Hawkes

Boosey & Hawkes Artists Bureau

BOOSEY & HAWKES ARTISTS BUREAU has added Alexander Sved, leading baritone of the Metropolitan Opera, Oscar Shumsky, violinist (at present in the Navy and serving as concertmaster of the U. S. Navy Band, Washington), Michel Cherniavsky, cellist and Jan Cherniavsky, pianist, to their list which furthermore includes: Daniel Saidenberg, Joseph Wagner, conductors; Bela Bartok, Aaron Copland, composer-pianists; Antonio Brosa, violinist; Carmine Gagliardi, Joseph Victor Laderoute, tenors; Paul Wittgenstein, pianist; Bela Bartok, Aaron Copland, Ernst Krenek, Colin McPhee, William Schuman, lecturers; Yella Pessl, harpsichordist; the Coolidge Quartet and Saidenberg Little Symphony; special attractions are the American Concert Ballet, the Schola Cantorum, and the Cherniavsky Duo.



Michael De Pace

Lorenzo Alvary, basso, under management of Arthur Judson; and Marjorie Hess, under management of W. Colston Leigh.

Mr. De Pace also continues as assistant managing director of the Trenton Opera Association and is managing director of the Dayton Opera Festival which presented two highly successful seasons of opera in 1943.

Albert Morini

ALBERT MORINI, one of the leading independent managers, is at present on a cross-country booking trip, in the course of which he has already signed dates for his artists in the West and Midwest. Mr. Morini sees a new audience growing up throughout the country.

At present, Mr. Morini's list of artists for next year includes Anne Brown, who has two coast-to-coast tours booked for this season, as well as a Canadian tour. This soprano turned down a two-year contract with a minimum guarantee of \$75,000 from the present producers of "Porgy and Bess," having left the original cast to devote herself to concert work, and turned down as well an urgent invitation from Billy Rose to star in his production "Carmen Jones." Miss Brown took time out from her concerts, however, to make a film for Warner Brothers, "Rhapsody in Blue," based on the life of George Gershwin. In this picture, which will probably be released this Spring, she has the unique experience of playing herself, Anne Brown. Negotiations are going on for another film.

Another of Mr. Morini's successes is that unique ensemble, The American Ballad Singers. This group, which combines plain, down-to-earth entertainment with satisfying artistry, sang 28 concerts in its six-week tour in the Fall, and will again have 21 concerts the end of February and March. Mr. Morini has decided to take them on a cross-country tour next season and has already booked them as far west as Seattle, Wash.

Donald Dickson, whose voice is known to millions of radio listeners through his weekly broadcasts on such programs as the Chase and Sanborn, Charlie McCarthy, and Groucho Marx, is another of Mr. Morini's artists who is very much in demand for concerts. Mr. Dickson is also much in demand for operetta and musical comedy, and may next season star in a big Broadway production. Having formerly been a leading baritone with the Chicago and Metropolitan Opera Companies, he is an "all around" singer.

Leona Flood is a young artist whom Mr. Morini has taken under management this season. A violinist whom Edward Barry in the *Chicago Tribune* described as having "made a secret pact with Satan," she plays with the temperament and dash of youth, and although only in her early twenties,



Albert Morini

has a well developed technic and a keen musical insight. Miss Flood has all the prerequisites for success and should go far in her career.

Stell Andersen, pianist, has also had an outstanding success this season with her programs of "Music by Composers of the Allied Nations," including Norway, France, Russia, China, England, Poland, and America.

Maurice Eisenberg, pupil and exponent of Pablo Casals, has just come back from a coast-to-coast tour, having been booked as far as Mills College, California. This popular 'cellist is another whose Town Hall recital this season drew a capacity audience and evoked enthusiastic comment.

Percy Grainger, noted composer and pianist, is booked by Mr. Morini through an arrangement with Mrs. Antonia Morse, for many years Mr. Grainger's exclusive manager. Mr. Grainger is very much in demand for both orchestra and concert appearances.

Haydee Morini, versatile young dancer, came to this country two years ago after successes in Europe. Her style, a combination of pantomime and modern ballet, is grounded in the classic technic, and to it she adds a delightful gift for humor, an attractive stage personality, and charm. Miss Morini has been quite a "hit" in colleges, and is also slated for a Broadway production.

Paul Schiff

AMONG the New York personal representatives, Paul Schiff, former director of the Organization Artistique Internationale in Paris, now working in New York for his third season has one of the most interesting international lists.

He is representing Argentinita, Wanda Landowska, Olga Coelho, Brazilian soprano and guitarist; Artur Rubinstein, Andres Segovia, Ricardo Odnoposoff, Argentine violinist who just made his Carnegie Hall debut with sensational success, and the Lerner Quartet.

Mr. Schiff is also the personal manager of Lotte Goslar, Viennese mime dancer, who is at present starring at the Turnabout Theatre in Hollywood; Marie-Jeanne, young American dancer; the choreographer, Boris Romanoff, and the Polish violinist and assisting conductor of the Baltimore Symphony, Roman Totenberg.

Besides these activities Mr. Schiff is managing director of Inter-American Arts, Inc., an organization established for the exchange of artists between the Americas.



I. M. Hersh

Paul Schiff

W. Colston Leigh, Inc.

"SPEAKING out of the knowledge and wide experience acquired during 15 months in the concert business and 17 years in the lecture business, we believe that something very new, very vigorous and very startling is beginning to take shape in the music field," says W. Colston Leigh. "There is an era of New Thought in the concert business: an entirely new approach by the artist to his medium of expression and in his approach both to management and public—that public whose approval or disapproval provides the final answer to all questions.

"We were initiated into the concert business with lugubrious words of warning—warning against all the things that could not be done; warnings about our rashness in entering without experience a field of highly specialized competition. But, in our blundering fashion, we felt that inexperience might be all to our advantage; that if there were certain things we did not know, there were also certain rules and superstitions by which we would not be bound. In short, we would blaze our own trail.

"And this is what we have learned: The music business, which was an old man—formal, conservative, and 'set' in his ways—has developed a very lusty, squawling offspring—a vociferous child who knows nothing of the 'conventions' of the business and cares less—and disregards completely the rules and regulations which are supposed to control the industry.

"And now for the most astonishing thing of all: This noisy, belligerent youngster found two brothers: artists, equally belligerent in their thinking

and quite as determined to exercise their right of self-expression, and, to round out this triumvirate, new buyers; first, a few; then a dozen; then a hundred or more, and now a mighty stream—all equally ignorant of the so-called rules of the game.

"We think we and our two brothers are going to grow into strong, virile forces. We predict for the future new life for established artists, thousands of new customers to buy artists (which means hundreds of thousands of new listeners), plus enlightened management, which, we believe, will go a long way toward building music now and, more important, keeping it growing. This means, of course, greater opportunity for rising young artists.

"I've been asked: 'But what about travel and accommodations problems during this past year? Did you have any difficulty getting your artists around and finding places for them to stay?'

"The answer is that of course it was difficult, but it wasn't impossible. No Leigh artist has missed a single engagement because of failure to get accommodations. Traveling, too, has been difficult, but never so difficult that any artist complained. We have found a much more tolerant public and a much more realistic attitude on the part of the artist—a determination in every quarter to overlook and overcome war-time inconveniences.

"Our apparently unorthodox approach to the concert business, our insistence on wide-open competition will disturb many people, we know. We'll get into trouble—because a lot of outworn, not-too-healthy rules are going

to be broken. But I think we can write this trouble off as 'growing pains'—ours and the industry's".

Leigh Artists List

Mr. Leigh's list includes: Sopranos, *Grace Moore, *Marita Farell, Constance Di Giacomo, Marjory Hess, *Irene Jessner, Margaret Speaks, Frances Watkins.

Contraltos, *Lucielle Browning, Martha Lipton.

Baritones, *Lawrence Tibbett, *Richard Bonelli, *John Brownlee, *Herbert Janssen, Conrad Thibault.

Tenors, *Lauritz Melchior, *Frederick Jagel, Edward Kane, **Ernest McChesney, Russell Roberts.

Basso, Kenneth Spencer.

Pianists, Alec Templeton, Abram Chasins, Dougherty and Ruzicka, Ray Lev, Richard Tetley-Kardos.

Violinists, Joan Field, Bronislaw Huberman, Benno Rabinof, **Ossy Renardy.

Cellist, Felix Salmond.

Conductor, Gregor Fitelberg.

Special Attractions, Grand Opera Quartet (Marita Farell, Lucielle Browning, Frederick Jagel, John Brownlee; Operetta Quartet (Marjory Hess, Adelaide Abbot, Edward Kane, John Brownlee); Gordon String Quartet (of the Eastman School of Music of the University of Rochester); The Theater of Angna Enters; Nicholas Goldschmidt, self-accompanying song recitals; The English Duo Singers; Dorothy Crawford, Monologist; Teresita and Emilio Osta, dances and music of Latin America; Monna Montes, leading dancer, Metropolitan Opera.

*Metropolitan Opera Company.
**Now in the Armed Forces.



Robin Carson

W. Colston Leigh



Thea Dispeker

Austin Wilder

"THE original plans and intentions of our office were based on one guiding thought—the idea of keeping the artist list to a minimum so that each career might receive personal attention. Career building, then, must go beyond the supplying of concert dates.

"Our methods of promotion have been successful; the last year has seen the development of many fine careers that are in our care. Young Annamary Dickey, attractive prima donna of the Metropolitan Opera is a notable example.

"We believed that Annamary's voice and glamour would appeal to supper club patrons in the entertainment world as well as to opera goers. With Edward Johnson's permission we placed her in the Wedgewood, at the Wal-

dorf. Her success has been immediate, both audiences and press have been unanimous in their praise. She is the only singer appearing in grand opera and in supper clubs at the same time. She was such a hit in New York that she was held by the Waldorf from November through February, the longest run of any celebrity at the Wedgewood. A complete circuit begins with an engagement at the Terrace Room of The Statler in Boston. Plans for a new radio series and two film offers are now under consideration. She has established a definite place for herself in this new field. Careful planning and booking will keep her in the public eye.

"We are also proud that we were able to take another member of the Metropolitan Opera and expand his audiences in another medium, the theatre. John Brownlee starred for many weeks in the Broadway production, 'The Vagabond King'.

"The possibilities of radio have not been overlooked, in our efforts to keep our artists before the public. This season we renewed Josephine Antoine's contract with the Contented Hour for another 52 weeks. This marks the beginning of her third consecutive year on the air with the same sponsor. Miss Antoine, who sings leading roles only at the Metropolitan, has been booked for many concert and symphony engagements in addition to her weekly radio appearances.

"Margaret Daum, well known soprano, now has two radio series to her credit. She has started her fourth year as soloist with Gus Haneschen and his orchestra and she recently signed for 52 weeks with The Album of Familiar Music, one of the highest rating musical programs of the air. Her two programs still permit her to tour; she has been able to fill concert engagements as far as the West coast. Miss Daum appeared on Feb. 3 and 4 with the Los Angeles Philharmonic,



Larry Gordon

Austin Wilder

Alfred Wallenstein conducting. Miss Daum has been starred in two operas, 'The Old Maid and the Thief' and 'Amelia Goes to the Ball', by the composer Gian Carlo Menotti.

"We have also been successful this year in bringing Maria Kurenko back to the public eye. Madame Kurenko was signed to a long-term contract with the Columbia Broadcasting System on her own show. Her popularity has so grown that she has been busy appearing with many of the major symphonies, including the Boston and Detroit orchestras.

"Last year we added to our select list Marjorie Lawrence; her comeback to the concert and opera world is now music history. Miss Lawrence's success has been sustained throughout this season; she finished triumphantly 65 concerts, with many intervening

radio performances to her credit.

"She will climax this tremendous season by appearing for the first time in the United States in 'Tristan and Isolde'. Although Miss Lawrence has sung Isolde many times in Paris and elsewhere on the continent, this will be her first appearance in the role at the Metropolitan, and the first time she will sing it in German. The performance is set for March 14, under the sponsorship of the Grenfell Foundation. Later, Miss Lawrence will leave the States to tour Australia, her homeland, to sing for Australian and American soldiers. Personalized promotion has been the keynote in keeping this great dramatic soprano at the top in drawing power and in the headlines.

"Martha Graham and her Company will have their Spring tour in the Eastern and Southern States after having scored an outstanding success recently on Broadway with her two new works 'Deaths and Entrances' and 'Salem Shore'. Her fall tour will take her as far West as San Francisco.

"We have expanded our activities with the signing of Ralph Bellamy with Victor Red Seal for an album of selections from Walt Whitman's 'Leaves of Grass'. Mr. Bellamy is enjoying a long run in the Broadway hit 'Tomorrow and the World'.

"We have signed Dennis Morgan with Victor Red Seal for an album of songs from his current hit movie 'The Desert Song'. Annamary Dickey will make the recordings with him.

"The newcomer to the list is the brilliant young American pianist, Webster Aitken. We believe him to be destined to a great future because of his many successes with the major orchestras.

"We are proud that our artists have helped to raise millions of dollars in war bond sales; we hope that next year they will be able to sustain or surpass their efforts of this year".

Antonia Morse

PERCY GRAINGER is again enjoying another capacity booked season. His concert tour takes him from New Orleans to Portland, Ore., and from New York to California. He has also played many U.S.O. concerts at the Army Camps, the most recent appearance being at Great Lakes, Ill. Next Summer he will again be at the National Music Camp in Interlochen, Mich.

From the number of requests which are already coming in the 1944-45 season bids fair to be as long and busy as those of the past several years.



Antonia Morse

Annie Friedberg

MY list is headed by Vladimir Horowitz, who will begin his next tour late in November and who is almost entirely booked for 1944-1945. The same is the case with the Budapest String Quartet, who have had their heaviest tour this year. They are playing over 50 concerts in three months and are booked solidly during the Summer. Next season's schedule looks still more crowded. All my famous singers, Kerstin Thorborg, Elisabeth Schumann, Jennie Tourel and Stella Roman, are booked for important concerts with orchestra and in recital.

"My new additions include two young American pianists, Vera Appleton and Michael Field, who have founded a duo and played a most auspicious New York recital in December. Two new singers, the lyric soprano Vivienne Simon and the baritone Gordon Dilworth, have also come under my management. All four artists are graduates of the Juilliard School of Music, and most talented young Americans. Another singer, Henry Cordy, tenor, is beginning opera and concerts under my management and is already engaged for leading parts with the City Center Opera Company.

"All other artists who have been with me will remain under my management next year: Sir Adrian Boult, Myra Hess, Carl Friedberg, Frank Mannheimer, George Chavchavadze,



Annie Friedberg

George Copeland, Ralph Kirkpatrick, Inez Lauritano, Max Rosen, Milton Katims, Jascha Bernstein, Marcel Grandjany, the Russian Trio, Maria Van Delden, Harriet Henders, Lillian Gustafson, Janet Bush, Frieda Volkert, Nora Conklin, Hardesty Johnson, Carlo Morelli, Donald Moore, Robert Betts, George Raymond and Blake Ritter. Several of the men, however, are now engaged in war work."

NCAC

(Continued from page 32)

'business as usual' has been the rule despite all these difficulties is due to the fact that music and the entire field of entertainment has come into its own as an integral part of the national life of our country. People have turned to it for comfort and release from the anxieties that beset us all today. Young men in army camps throughout the country have heard and seen (many of them for the first time) the great artists of the concert and theatre world who have given generously of their talent both here and abroad in what might be termed the 'morale corps' of the army. Through these contacts, the artists have come to belong to the life of the people. They have come to serve a vital purpose. When the war is over, their contribution will be more essential than ever. The results of the war will be with us. The public more than ever will need what the world of music and theatre has to offer—hope, spiritual stimulus and escape from harsh reality. All of this is bound to reflect in a demand for more entertainment. The response will be reflected in increased audiences and of course greater box-office."

NCAC Artists List

(Continued from page 32)

Jarmila Novotna, Rayen Quitral, Nadine Ray, Dorothy Sarnoff, Margaret Spencer, Polyna Stoska.

Mezzo-Sopranos: Doris Doe, Gladys Swarthout, *Blanche Thebom.

Contraltos: *Marian Anderson, Hertha Glaz, Winifred Heidt, Christine Johnson.

Baritones and Basses: Douglas Beattie, Sidor Belarsky, †Glenn Darwin, Mack Harrell, Robert Merrill, Ezio Pinza, Martial Singher, John Charles Thomas, Thomas L. Thomas, Jess Walters, Earl Wrightson.

Special Attractions: *Ballet Theater with Symphony Orchestra; *Philadelphia Opera Company; *Original Don Cossack Chorus, Serge Jaroff, Conductor; *Katherine Dunham Dancers; *Argentinia and her Spanish Ensemble; *Carmen Amaya and Gypsy Ensemble; National Operatic Quartet (Stoska, Heidt, Russell, Walters); Metropolitan Opera Ensemble (No-

votna, Glaz, Jobin, Singher).

Tenors: †Michael Bartlett, Mario Berini, Arthur Carron, †Eugene Conley, John Garriss, Jacques Gerard, Raoul Jobin, *Jan Pearce, Gilbert Russell.

Violinists: Samuel Dushkin, Roland Gundry, Carmela Ippolito, Louis Kaufman, Fritz Kreisler, Nathan Milstein, Mishel Piastro, Miriam Solovieff, *Isaac Stern, Joseph Szigeti, Efreim Zimbalist.

Flautist: Rene Le Roy.

Pianists: †Jacques Abram, Claudio Arrau, Erno Balogh, Simon Barere, Emile Baume, Sari Biro, Alexander Brailowsky, Ania Dorfmann, Sidney Foster, Oscar Levant, Josef Lhevinne, Hortense Monath, Stanley Need, †Leonard Pennario, *Artur Schnabel, †Gyorgy Sandor, E. Robert Schmitz, Bernardo Segall, Leonard Shure, Abbey Simon, Jan Smeterlin, Alexander Uninsky.

Duo-Pianists: Josef and Rosina Lhevinne, Luboshutz and Nemenoff.

Ensembles: Curtis String Quartet, Lener String Quartet, LeRoy-Foster-Scholz Ensemble (flute, piano, cello), Salzedo Ensemble (2 harps, flute, cello and piano).

Guitarist: *Andres Segovia.

Harpist: Carlos Salzedo.

Cellists: Stefan Auber, Raya Garbousova, Janos Scholz, Joseph Schuster.

*By arrangement with S. Hurok.

†Armed Forces.

S. Hurok

(Continued from page 32)

ances in "Great Moments of Music". He appeared with Arturo Toscanini in the filming of Verdi's "Hymn of the Nations" for the OWI.

Katherine Dunham was another important addition to the Hurok roster this past year. She is currently on tour in "Tropical Revue" which includes her company plus the Cuban singer Bobby Capo and the Helen Dowdy Quartet. Her show has broken box office records.

The Original Don Cossack Chorus and Dancers under Serge Jaroff's direction are giving the second half of the 118 concerts scheduled for their fourteenth American season. They will make another film.

In the Latin section of the Hurok list are Argentinia, Pilar Lopez and

Lawrence Evans

(Continued from page 34)

She has already been engaged with several leading symphonies, and I am now working on arrangements for a long list of concerts.

"The popularity of James Melton is bigger than ever and he won a succession of triumphs on his concert tour this year. The most glowing reports come in from everywhere. He added new roles at the Metropolitan, and is already working on additional parts for next season. A film contract has just been signed for him with the MGM Studio and he goes to Hollywood on May 15.

"The records show that Rose Bampton is enjoying her most successful year, and there is every reason to predict that next season will be the biggest of her career. No other dramatic soprano matches her versatility and all-encompassing artistry. She is a superb concert artist, and in addition sings such exacting and contrasting opera roles as in 'Aida', 'Fidelio' and 'Parsifal', as well as all other dramatic soprano roles.

"Risè Stevens is now engaged in film work which will keep her busy in Hollywood for several months at both Paramount and United Artists Studios. She will be seen in two important movies during the year. Before rejoining the Metropolitan next season, Miss Stevens will appear with the San Francisco Opera in the Fall. Her concerts next year are being booked after Jan. 1.

"Helen Jepson is one of the most popular sopranos before the public, and has a long string of engagements season after season—no wonder when you consider her beautiful voice and charming personality. She is constantly being reengaged everywhere

company of Spanish dancers; Carmen Amaya and her gypsy troupe; and the great guitarist Andres Segovia. Argentinia has been making appearances with the Ballet Theatre and will be seen at Carnegie Hall in March with the Rochester Philharmonic. Carmen Amaya has just completed two films in Hollywood and will soon be embarking on the final lap of her concert tour. Andres Segovia presented four concerts in New York, had an ovation, and will make his first concert tour in six years next Fall.

Alexander Borovskoy, pianist, having appeared at Carnegie Hall on Feb. 2, will continue through this season's schedule before going to Mexico.

Ricardo Odnoposoff, young violinist, has recently been added to the list. The Philadelphia Opera Company interposed a two-week engagement in its home city in its second tour under the Hurok auspices. It presented "Carmen", "The Barber of Seville" and "The Bat".

Last but hardly least on the Hurok list is the Ballet Theatre which is at present playing on the west coast. Returning from the road, the company will prepare for its annual Spring engagement at the Metropolitan Opera.

Civic Concerts

(Continued from page 32)

and Indianapolis Orchestras on their series.

"This past season has seen more requests for ensembles and quartets than in the past several years. The National Operatic Quartet had quite an extended tour and was very well received.

"In surveying the past twenty-three years and looking ahead to 1944, it becomes very clear that one of the major assets of the Civic Music Plan is the permanency it engenders. Here is the longevity record of only a few of the associations; organized in 1924: Dubuque, Iowa; East Liverpool, Ohio; Vincennes, Ind., and Quincy, Ill. In

as a result of the success she always scores. Miss Jepson is highly endowed as a concert and Metropolitan star.

"Dorothy Maynor continues to win fresh success everywhere and her beautiful singing makes an impression on the public which easily explains the high praise heaped on her by critics in all leading cities. She occupies a unique place in the music field, and has left a succession of triumphs on her travels ever since her New York debut four seasons ago. Inquiries being made for next season indicate that she will again have a completely booked tour.

"Igor Gorin, popular baritone, is one of the most versatile and gifted artists before the public. His concerts run a wide gamut of emotional appeal, due to his unique type of program. In addition, his constantly growing list of operatic engagements keep him busy month after month.

"The Columbia All-Star Quartet will make an eight-weeks tour next season and will comprise Josephine Tuminia, soprano; Helen Olheim, contralto; Donald Dame, tenor, and Walter Cassel, baritone—all from the Metropolitan.

"Nadine Conner and Mona Paulee are two of the most gifted young members of the Metropolitan, and they are becoming busier each month. Both do a lot of radio work and are being used more often in important roles at the opera.

"Walter Cassel, baritone of the Metropolitan, and Zadel Skolovsky, pianist, are two new artists whom I have recently signed. It is my feeling that a bright future is ahead for both highly gifted American artists.

"I am also planning to reintroduce Dalies Frantz, pianist, to the concert field next season following his honorable discharge from the Intelligence Service of the American Air Force."

1925: Anderson, Indiana; Steubenville, Ohio, and Memphis, Tenn. In 1926: Texarkana, Ark.; South Bend, Indiana; Monroe, La.; Ashland, Ky., and Helena, Ark. In 1928: Bradford, Pa.; Jamestown, N. Y.; Mansfield, Ohio; Muskegon, Mich.; Niagara Falls, N. Y.; Canton, Ohio; Corning, N. Y., and Portsmouth, Ohio.

"Among those associations that have been operating under the Civic Music Plan for a decade or more are: Worcester, Mass.—15 years with a presentation of 89 concerts; Dallas, Texas—14 years, 84 concerts; Milwaukee, Wisc.—18 years, 118 concerts; Winston-Salem, N. C.—14 years, 72 concerts; Fort Worth, Texas—13 years, 67 concerts; Asheville, N. C.—12 years, 57 concerts; St. Louis, Mo.—organized in 1924, 106 concerts; Greensboro, N. C.—17 years, 96 concerts; Tacoma, Wash.—13 years, 54 concerts; and Des Moines, Iowa, which in the past 13 years has presented 59 concerts.

"There are many associations that are presenting from 6 to 9 concerts this season. Among them are: Augusta, Ga.; Salt Lake City, Utah; Bellingham, Wash.; Dayton, Ohio and Corpus Christi, Texas. Others with memberships from 2,000 to 4,000 are: Burlington, Ia.; Jacksonville, Fla.; Schenectady, N. Y., and Miami, Fla.

"During the past year we have added more new associations to the Civic Music roster than in any previous year. Among those that are presenting their first series of concerts are: Washington, Pa.; Ashtabula, Ohio; Mobile, Ala.; Warren, Ohio; Hagerstown, Md.; Hamilton, Ohio; Rome, Ga.; Petersburg, Va.; Oswego, N. Y., and Terre Haute, Ind. There are many other new associations in the country.

"Not only is our spring schedule of campaigns heavier than it has ever been, but more new cities have asked to have associations organized than ever before in the twenty-three years the Civic Music Plan has operated.

NEW YORK CONCERT MANAGERS

Dolores Hayward

DOLORES Hayward is still "personally representing" her artists and a heavily booked season is in store for those for whom she has worked during the past five to seven years. Three new artists now appear on her list: Robert Shafer, light opera tenor, Derna DeLys (Derna De Pamphilis), lyric-soprano and finalist in the 1943 Metropolitan Opera Auditions, and Orrea Pernel, English violinist.

Irma Petina, Metropolitan Opera mezzo-soprano, is booked solidly through 1944. Following her opera season she appeared widely in light opera and concert. In October, Miss Petina again sang "Carmen" with the San Francisco Opera and on Jan. 1, 1944, she returned to the Metropolitan Opera for the Winter season. During April, Miss Petina will give recitals in the West and star again in a Los Angeles Civic Light Opera production in May and June. Sometime in August she goes into rehearsal for A. P. Waxman, New York producer, who is starring her in a production for Broadway.

Robert Brink, baritone, 1942 Metropolitan Opera Audition finalist, has also been active in light opera. In February, he is singing the role of Plunkett in "Martha" at the New Center of Music in New York. In March, Mr. Brink starts rehearsals for his role of Sgt. O'Hara in the forthcoming musical version of "Rain", the book having been written by Howard Dietz and the music by Vernon Duke. It is also probable that he will appear in the forthcoming film "Of Thee I Sing."

Francia White, lyric-soprano, and radio favorite, has devoted the past season to light opera and concerts. In March, she will decide between two New York shows scheduled for opening in the early Summer.

Robert Shafer, tenor, joined Miss Hayward's list in July, at which time he was starring with Irma Petina in the St. Louis Municipal Light Opera's "Merry Widow". At present he is singing the tenor leads in the Detroit Civic Opera season of three months. In May and June he will return to the west coast to star again with the Los Angeles Civic Light Opera Company.

Derna DeLys (Derna De Pamphilis), lyric-soprano, and finalist in the 1943 Metropolitan Opera Auditions, is also a newcomer. Miss Hayward looks forward to an active year for her new client.

Atty Van Den Berg, dancer, has been active both in recital and as soloist with symphony orchestras. In September and October she visited Mexico at the special invitation of the Mexican Government. She returned to the states, devoting a large portion of her time to the USO Camp Shows. A New York producer has taken an option for her services in a musical to open on Broadway in May.

Eugenia Buxton, American pianist, celebrates her seventh year with Miss Hayward. During the past season she was active as soloist with several major orchestras, among which was the Chicago Symphony. This Spring she tours the east coast.

Sigurd Rascher, saxophonist, devoted most of his season last year to the USO Camp Shows. He has given a number of recitals in schools and colleges, closing his season with an appearance with the Harrisburg Symphony.

Orrea Pernel, English violinist, another addition to Miss Hayward's list, made her American debut with the Boston Symphony. She opened her season this year with three recitals of violin and piano sonata at the Carnegie



Dolores Hayward

Chamber Music Hall, with Bruce Simonds, Dean of the Yale School of Music. In February, Miss Pernel starts her Canadian tour in Montreal. She will also be active in the music department of Smith College.

Ray Halmans

Entering their sixth season, the Halmans sisters, operating under the title of Concert Management Ray Halmans, are continuing their policy of a limited list of attractions.

The busiest of them all is Carroll Glenn, brilliant violinist whose coast-to-coast popularity is taking her through twenty states and Canada this season. Following her marriage last August to Staff Sgt. Eugene List, pianist, the two young artists were introduced as Mr. and Mrs. List for the first time over a national hookup on the Coca-Cola Hour, which was followed by a joint appearance in New York with the National Orchestral Association. Between concert tours, Miss Glenn devoted the month of January to entertaining the men and women in the armed forces stationed in and around New York, including appearances at Atlantic City, Fort Hancock, West Point, and for the Waves at Hunter College, N. Y.

Catarina Jarboro has been added to the Halmans list this season. This

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Ray Halmans (Right) and Her Sister, Bella

Willard Matthews

WILLARD MATTHEWS announces that the following artists will be under his management for the remainder of the season, the Summer months and the coming season of 1945-46:

Edwin Strawbridge and his Ballet "America Dances" is touring the country from coast to coast, covering 13 states and appearing in over 180 performances.

Walter Olitzki, baritone of the



Gordon Russell, Associate Willard Matthews

Metropolitan, will tour the eastern seaboard in April and May.

Mary Becker, violinist, has completed a four-month tour with the Sigmund Romberg Orchestra, and is now on tour with the Lucius Pryor Concert Service through the middle west. She will return to New York in March and April to fulfill further engagements.

June Hess Kelly, presenting a new program, "American Songs", will tour in June and July through the Virginias and the Carolinas. Donald Gage, tenor, alternating with Jan Kiepura in the "Merry Widow" on Broadway, is meeting with unusual success. The Ionian Singers have had three consecutive tours this season and are due to appear again in March, in colleges and universities in New York, Pennsylvania, West Virginia and Missouri.

Thomas Richner, pianist, who has just given his second Town Hall recital, has had many successful engagements this season. He will appear with the Metropolitan Trio of New York in March and April, and has been signed by Lucius Pryor to tour the middle west in February, 1945.

Dorothea Lawrence, soprano recently signed with Mr. Matthews, will tour the eastern seaboard in May and in the Summer of 1944, presenting the "Primer of American Music". James Montgomery, tenor, returned to New York after a three-weeks tour with the Opera in Miniature, fulfilling engagements from New York to Texas, in colleges and universities. Mr. Montgomery will also appear in Macomb, Ill., Ishpeming, Mich., and Valley City, N. D.

Gene Love, charming lyric soprano from Australia, has just signed with Mr. Matthews and will appear with several operetta companies in the Summer of 1944. Hazel Griggs, pianist, has completed a tour of ten states, from New York to Idaho, in colleges and in special children's performances.



Willard Matthews

Mary Gale Hafford, after finishing a 27-weeks tour with USO Camp Shows, will devote her time to individual performances near New York. Charles Yearsley, baritone, in addition to operetta this season, has returned from a three-weeks tour with the Opera in Miniature, and will appear with the Orpheus Club in Philadelphia on Feb. 18. Jane Miller and Neal Van Rees, presenting Operalogues and Adventures in Song, have had engagements in New York and New Jersey and will tour in March.

Dorothy Bechtel and Edith Steinmetz, duo pianists, have returned to New York after engagements in Virginia and West Virginia and will tour in April. Gertrude Hopkins, harpist, is playing in Michigan, Minnesota, the Dakotas and Idaho. She toured extensively in November and December, in colleges and clubs from New York to Texas. Frederick Johnson, Negro tenor, will have 12 dates in March and early April, in Tennessee, Kentucky, the Virginias, and the Carolinas.

Elwyn Carter, baritone, will appear in Town Hall on April 20. He has been very busy this season with radio shows and concerts. Judith Magee, dance comedienne, is on tour through West Virginia, Ohio, Michigan and Wisconsin, and will return to New York for several night club engagements.

Hazel Hildred, the Stephen Foster girl, is presenting an unusual program in costume and will tour through 15 states in April and May. She is booked as far west as Idaho and as far south as Alabama.

Elvin Schmitt, pianist, has just signed with Mr. Matthews and is affiliated with the music department of the Syracuse University. He will play in New York State in April and May, as well as in Summer. Carol York, lyric soprano, will appear in operetta and tour through the Southern States in May and June.

Robert Nicholson, baritone, now connected with the Australian Government in Washington, is fulfilling concert engagements in spite of war duties. He sang the "Messiah" under Sir Thomas Beecham in Canada. Alton Jones, pianist, will tour in April, both in solo performances and joint concerts with other Matthews artists.

Frederick Dvornch, conductor, frequently guest conductor of Simfonietta and Symphonic Strings over WOR, has also been conductor with the Chautauqua Symphony and many other orchestras.

New York Concert Managers



James Abresch
Vera Bull Hull

Vera Bull Hull

"H^AVING completed 30 years in the musical management business, booking many famous artists, as well as young potential stars, I have found that the most satisfying part of my experience has been that of building careers for the younger artists. Also my clients have been most cooperative, many stating that they never have had disappointments in the artists suggested by my office, which is most gratifying," says Mrs. Hull.

"The artists being presented for season 1944-45, include John Powell, noted American pianist; Frances Hall, well known woman pianist; Paulina Ruvinska, heard often in New York and over the radio; Balbina Brainina, Russian pianist, recently returned from France, and Isabelle Sant Ambrogio, whose Town Hall recital last Fall was so successful that she is giving another this Spring.

"The singers include: Dorothy Baker, lyric soprano, well known in concert and oratorio, who will give also some period recitals in costume; Barbara Darlys, dramatic soprano, formerly of the Chicago Opera and from 1936 to 1941, leading soprano of the Lithuanian State Opera at Kaunas, available for opera, concert, and oratorio; Giana Bernhard, lyric soprano, for opera and concert; Myron Taylor, tenor, being booked from Texas, where he is teaching at the State Teachers College at Denton; Lillian Stevens, soprano, whose second Town Hall recital will take place on March 29 (Miss Stevens has just appeared as soloist with the Amarillo Philharmonic); Joseph Balestrieri, tenor, who is experienced in opera and concert work; Mary Kizis, who has a rich contralto voice for opera and oratorio, as well as recitals; Helen Alexander, lyric soprano, whose artistic programs have been heard in New York and on tour this season, and who will give a recital at Times Hall in April.

"It is with pleasure that I announce the management of Edwin Steffe, baritone, who is experienced in all fields of singing; also the management of Brooks Dunbar, lyric tenor, known for his operatic work, as well as oratorio and concerts. Mr. Dunbar and Mr. Steffe will also be available in joint recitals."

Other special programs booked by Mrs. Hull will be the brilliant two piano team, Joana and Louise Leschin. They had a tremendous success in Mexico this Fall, where they appeared by official invitation. They will have

a coast to coast tour and in May are returning to Mexico.

The American Operatic Quartet: Barbara Darlys, soprano; Mary Kizis, contralto, Brooks Dunbar, tenor, and Edwin Steffe, baritone, will be available in a miscellaneous program, followed by operatic scenes in costume.

Artist deVot, harpist and the Eastern engagements for the Apollo Boys Choir will be booked through Mrs. Hull's office.

William L. Stein, Inc.

ARTISTS managed by William L. Stein, Inc., include: Frederick Lechner, dramatic baritone, the second artist booked with the Metropolitan Opera, who made his debut in "La Forza del Destino", and will appear in several major parts during the second half of the season. Mr. Lechner also recently appeared in a performance of the "Messiah" at the Brooklyn Academy of Music, together with two other artists under our banner, Ethel Luening and Edward Kane. Virginia MacWatters, coloratura,



James Abresch
William L. Stein

who recently appeared in Marianne, has returned to the production, "Roselinda", which will continue its New York success on the road.

Regina Resnik and Jess Walters have returned from a successful concert tour in the Middle West. They have appeared in fourteen joint recitals. Miss Resnik will be heard over the air in January and with the Trenton Opera Company in February. She will also appear with the newly founded opera company at the New York City Center. Miss Resnik is also scheduled for a return engagement in Mexico and Central America.

Other artists booked for the City Center are: Hans Wolmuth, former stage director of the Philadelphia Opera Company; Edward Kane, tenor; Emile Renan, baritone, who has just joined our management. Mr. Kane has been signed with the New Opera Company and will be heard in broadcasts.

Mario Berini, tenor, has just returned from tour in Mexico City. He will have a return engagement in Mexico later in the Spring and he is also scheduled for opera and concert appearances in South America during the Summer.

Ethel Luening, soprano, and Donald Dame, tenor of the Metropolitan Opera Company, have both sung with the Chicago Theatre of the Air and are scheduled for return engagement.

Robert Stuart, lyric tenor, was signed by the Philadelphia Opera Company. He will tour with this

company in the United States and Canada.

Marco Sorisio, tenor, sang with success in opera in Hartford, Conn.

Eric Rautens, dramatic tenor, scored a success in "Aida" in Providence, R. I.

Russell Roberts, tenor, appeared in concerts with a group consisting of Polya Stoska, Winifred Heidt and Jess Walters.

Alois Poranski, bass, was heard in opera performances with the San Carlo Opera Company, with the Hudson Grand Opera Company, and with the Columbia Opera Company.

Carl Bamberger conducted a gala performance of the "Bartered Bride" in Detroit and will re-appear there later in the Spring.

Artists newly taken under the management of William L. Stein, Inc., are: Alice Anderson, soprano; Siroon Manguarian, mezzo soprano; Louise Meisner, pianist. Ernst Hoffman is conductor of the Houston Symphony, Texas.

William L. Stein, Inc., also functions as the Personal Representative of Dr. Fritz Busch, chief conductor of the Teatro Colon, Buenos Aires, and of Paul Breisach, conductor; John Garri, tenor, and Martial Singher, baritone, of the Metropolitan Opera.

Eric Semon Associates

ERIC SEMON ASSOCIATES (Partnership Mrs. Hildegard Semon and Gerard Semon) are continuing along the line of activities,

first started by the founder, the late Eric Semon. Carrying on their close cooperation with the Metropolitan Opera Association and the National Concert and Artists Corporation, Eric Semon Associates succeeded in securing the famous French baritone Martial Singher for the Metropolitan Opera and the N.C.A.C. Mr. Singher, who had his debut at the Metropolitan on Dec. 10, 1943 as Dappertutto in "Tales of Hoffman", recently scored a triumphant success as Pelléas and gave one of the most widely acclaimed recitals of the season.

A contract for the Metropolitan Opera Association was signed through the efforts of the Eric Semon Associates by the young and promising conductor Kurt Adler. The Eric Semon Associates also secured for the N.C.A.C. the following artists: the French-Canadian tenor, Jacques Gerard, who was praised for his performance as Don Jose and Hoffman at the Metropolitan.

Brenda Lewis, young American soprano, who has sung successfully for three years leading roles with the Philadelphia Opera Company, was also secured for the N.C.A.C. They also list Jess Walters, American baritone, who gave a stirring performance of Macbeth two years ago with the New Opera Company.

In addition to their activities in collaboration with the N.C.A.C. the Eric Semon Associates continue their work for the following artists at the Metropolitan Opera Association: Marita Farrell, Irene Jessner, Emanuel List, Lothar Wallerstein, Rise Stevens, Christine Johnson, Kurt Baum, John Brownlee, Doris Doe, Doris Doree, John Garri, Hertha Glaz, Mack Harrell, Herbert Janssen, Charles Kullman, Karl Laufkoetter, Jacques Gerard, George Szell, Paul Breisach, Kurt Adler and Felix Wolfes.

In October, 1939 a contract was

(Continued on page 90)



Lotte Jacobi

J. H. Meyer

J. H. Meyer

J. H. MEYER who, several years ago, entered the field of personal representation and publicity, after many years of music criticism and journalism in New York, reports a successful first year as an independent manager.

"Many signs point to a real boom in the opera field," he declares.

Mr. Meyer's list of artists is headed by the Viennese soprano Ella Flesch who in January joined the Metropolitan Opera, and only two days after the contract had been signed made an unexpected debut as Salome before an enthusiastic audience. Mr. Meyer acts for her as opera and personal representative.

Other artists under his management are: Gabor Carelli, young lyric tenor who sang Ernesto in the Charles L. Wagner production of "Don Pasquale" and will leave shortly for New England and the Middle West to sing Alfredo in a "Traviata" production of the New York Opera Guild.

Lydia Edwards, young American mezzo-soprano, is now on tour with the San Carlo Opera. She has also appeared with the Connecticut Opera and the National Grand Opera, as well as in concerts and on the air.

Carmen Reuben, mezzo-soprano, will give her annual New York recital at Times Hall on March 15. Miss Reuben, in addition to her teaching activities (Muriel Rahn, well-known Negro soprano, is her pupil) has given several concerts of her own and participated in an all-Soviet program. In April she will give a recital in Riverhead, L. I.

The Trio Musette, all-girl, all-American ensemble, composed of Gloria Linde, violin; June Kidd, cello; Ruth Wunderlich Landes, piano; has become a favorite attraction in colleges and other schools.

The young American composer-conductor Byron Cantrell made his debut with the New York Little Symphony at a concert at Carnegie Chamber Hall, conducting his own symphony sketch "Huck Finn" as well as compositions by Mozart and Byrd.

Other artists on the active list of J. H. Meyer are: Paul Emerich, pianist-pedagogue and piano teacher of Erich Leinsdorf, who is working with advanced students; Ernice Lawrence, young Texan tenor who has sung operatic roles in many cities and who is a leading tenor with the San Carlo Opera Company; Ina De Martino, lyric soprano who has appeared in opera in Italy as well as in her native America; and Stephan Ballarini, leading baritone in the San Carlo Opera.

Stressing his special interest in young opera singers, Mr. Meyer is negotiating with other artists to round out his list for 1944-45.



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GORGEOUS KORJUS

For six years, we have been trying to persuade Miliza Korjus to come back to the United States for a tour. We finally went to Mexico City, a 3000 mile jaunt, to hear and persuade her. She will tour next season (arriving October 1st) in both opera and concert. Hear her Victor records—the finest coloratura soprano since Tetrazzini and one of the most beautiful women ever on the concert stage. Of course you remember her picture, "The Great Waltz."

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Season 1940-41 "The Barber of Seville"
Season 1941-42 "The Barber of Seville"
"Don Pasquale"
Season 1942-43 "The Barber of Seville"
"La Boheme"
Season 1943-44 "Faust"
"Don Pasquale"

and

SEASON 1944-45

La Traviata and — Martha

We can only play 36 performances of each. 26 courses have taken Opera for the 5th consecutive year. 18 have taken both "Traviata" and "Martha", making six in 5 seasons.

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WHY—Best cast obtainable, perfect ensembles.
New scenery, built by Cirkor & Robbins
and costumes by Eaves. Each performance
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under the brilliant Giuseppe Bamboschek.

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THREE THOUSAND PHILADELPHIA FORUM
MEMBERS AND GUEST THAT YOUR FAUST IS A
GRAND PERFORMANCE. EVERYONE DELIGHTED.
WHAT ABOUT NEXT YEAR?

WILLIAM K. HUFF

THE FAUST PERFORMANCES IN BOTH CINCINNATI AND LOUISVILLE WERE COMPLETELY SOLD OUT AND RECEIVED TREMENDOUS OVATIONS. ONLY REGRET I HAVE IS THAT SO MANY PEOPLE IN BOTH CITIES HAD TO BE DISAPPOINTED BECAUSE OF LACK OF ROOM STOP WHEN YOU ARE READY FOR NEXT SEASON I AM TOO REGARDS J. H. THUMAN

For many years Wagner (Richard) Opera has drawn the best box office results at high prices. On the road for the past four seasons, Wagner (Charles L.) opera has brought the best box office results at popular prices. The late Gatti-Casazza, for thirty years director of the Metropolitan, had a slogan: "When in doubt, play Verdi". For next season, make your slogan: Verdi ("Traviata") and Wagner (Charles L.) and remove all doubts! "La Traviata" in Italian will tour in October-November, 1944, and we will also present "Martha" in English in March-April, 1945. You can have two fine money-making operatic performances in one season if you apply at once.

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*Cincinnati Times-Star
October 1943*

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EILEEN FARRELL

Flashes from the Press
Reviews of 1943 and 1944

"A great voice"

"Outstanding young soprano"

"Pure vowels in every part of range"

"True projection of emotion"

"Her voice has range and power"

"Glints of color that remind one of certain tones of Rosa Ponselle"

"Her voice not only thrilling, but moving"

"A Kirsten Flagstad, Helen Traubel type of voice"

"She has poise and dignity"

"Everything Miss Farrell does bears testimony to excellent training"

"Her building of the 'Pace, Pace,' to the spine-chilling implications of its final measures was a piece of tonal histrionicism"

"A mature insight into the art of interpretation whether it be in dramatic operatic arias or the art songs"

"Recalled again and again, the ovation accorded the artist was in itself a testimony to her genuine talent and ability"



James Abresch

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Tuesday nights, 7:30, EWT—American Melody Hour

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Ray Halmans

(Continued from page 83)

Negro dramatic soprano has already completed one southern tour under the Halmans banner. A recital in Toronto in October immediately brought a re-engagement. Her New York recital was followed by another tour.

Harold Haugh, tenor, has a particularly busy season this year. Mr. Haugh includes among his engagements the festivals at Winter Park, Fla., and St. Louis, Mo.; appearances in the "St. Matthew" Passion in Rock Island, Ill., with the Handel and Haydn Society in Boston, with the Bach Society in Pittsburgh, in the B Minor Mass in Oberlin and the "Messiah" at Fort Wayne, Ind. Recital engagements include appearances in Virginia, Florida and Ohio. He will sing at Oberlin Conservatory of Music, where he is on the faculty.

Another new attraction added to the list is the Dudley-Maslow-Bales Dance Trio. This group, made up of Jane Dudley and Sophie Maslow, associates of Martha Graham, and William Bales of the faculty of Bennington College, joined forces two years ago and have been performing as a unit in programs of trios, duets and solos. They were first introduced in New York last year on the Students Dance Recitals series and re-engaged this season and next.

Among the pianists on the Halmans list are John Kirkpatrick, Ida Krehm and Samuel Sorin. Mr. Kirkpatrick, who is now on the faculty of Mt. Holyoke College, is rapidly growing in popularity for his unique all-American programs of piano music. He is appearing as soloist with Vladimir Golschmann and the St. Louis Symphony and will give a recital in

New York in the Piano Series of Concerts at 9 and the Adult Education Council in Chicago.

Among the young singers on the Halmans roster are Ruth Terry, mezzo-soprano from California who, after her successful Town Hall recital, is making a real place for herself in the East; Rand Smith, baritone, who numbers engagements with the Bach Festival at Bethlehem, Pa., as well as the Indianapolis Symphony, and Lura Stover, soprano, soloist at the Winter Park Bach Festival in February.

Emanuel List, basso of the Metropolitan, continues to be one of the busiest singers at the opera. Mr. List sang with great success this year at the Colon Opera in Buenos Aires and expects to return there.

The only chamber music group on the Halmans Concert Management list is the Musical Art Quartet. In addition to their teaching duties at the Institute of Musical Art in New York and the Peabody Conservatory of Music in Baltimore, the Quartet is giving a series of eleven chamber music concerts in Baltimore.

Josephine Vila

JOSEPHINE VILA, Inc., enters its seventh successful year of publicity and promotional activities. Last August, William A. Taylor became vice-president of the firm, the combination being an excellent one. For many years associated with the Knabe and Aeolian Piano Companies, Mr. Taylor has had wide experience in artist promotional experience, and is well equipped for his efforts in this field.

Many of the Vila young artists have already been started on sound careers.

If concert work is the goal, contacts are made for small near-by Women's Clubs and schools, where too much traveling is not entailed. Many of the Vila artists are now appearing in successful Broadway hits. Others will appear soon with Creatore, D'Andria and the San Carlo Opera Companies. The Vila office also represents the Bob Jones College of Cleveland, Tenn., and the Ethel Leginska Studios in Los Angeles.

Margaret Walters

MARGARET WALTERS in association with Marian Coryell has recently established a bureau for the promotion of artists in the fields of music, radio, theatre and films.

In addition to furthering the careers of prominent persons currently appearing in Broadway productions, in films and concert, Miss Walters has established a music registry where artists without management may be listed as available for engagements throughout the United States, with clubs, orchestras and radio.

Miss Walters is the Eastern Representative for Sue Carol & Associates, Inc., of Hollywood, Calif.

Eric Semon Associates

(Continued from page 84)

signed by Lothar Wallerstein for the staging of Smetana's "Bartered Bride" in Detroit.

The young and promising American mezzo-soprano, Rosalind Nadell, is singing the role of Mercedes in "Carmen" with the Civic Center Opera in February.

The Eric Semon Associates also continue their activities for the opera season at the Teatro Colon in Buenos Aires, where they successfully negotiated last season for the French soprano Marcelle Denya.

United Artists Concert Bureau of San Francisco



Gino Morena

Meryl Ligda

THE United Artists Concert Bureau began its existence as the United Artists Opera Company. Its founder and president, Gino Morena, soon became interested in the tremendous possibilities of the concert business, and formed the San Francisco Opera Quartet as the Bureau's first attraction. This unique group met with such enthusiastic response in their initial concerts, that plans were laid for entering the field of extensive concert management, and many artists were brought under exclusive contract. This season Mr. Morena plans an extensive tour for the Quartet and the San Francisco Ballet, as well as developing and producing such special attractions as "Don Pasquale" in a new English version, and a series of Miniature Operas.

Other artists under this banner are Peggy Engel, lyric soprano; Joseph Tissier, tenor; Claramae Turner, contralto; Edward Wellman, baritone, and Consuelo Gonzales, Spanish singing actress. Meryl Ligda, director, has been associated with the bureau since its inception.



Maurice Seymour

Here Is the Contralto You Have Been Waiting for

Mona Bradford

Chicago City Opera Company

The Sensational Siebel of the Wagner "Faust" Company

"A young and most personable singer, Mona Bradford, was a surprise of the evening. Her voice was of exceptional richness and there was freshness and enthusiasm in her portrayal of Siebel."

— NASHVILLE BANNER

"Another fine characterization was the Siebel of Mona Bradford. . . . She is very lovely and slender and the voice is dark and rich. She is apt to dominate the stage, whether she so intends or not, for she has personality plus."

— Willard Clark, SPRINGFIELD UNION

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LAST NIGHT'S AUDIENCE IN NORTHROP
AUDITORIUM LIKE AN EMPRESS OF
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Minneapolis Star Journal—Dec. 1, 1943

"SHE PRODUCES A COLOSSAL TONE,
AND A VERY BEAUTIFUL ONE."

San Francisco Chronicle, Nov. 11, 1943

"THAT TRUMPET NOTE IN THE DIS-
TANCES WELL ABOVE C, IS UNMATCHED
IN THE WORLD TODAY."

Detroit News, January 28, 1944

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New York	—Philadelphia Orchestra
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New York	—Metropolitan Opera—8
Chicago	—Metropolitan Opera
Chicago	—Symphony—2
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Washington	—Philadelphia Symphony
Baltimore	—Philadelphia Symphony
Baltimore	—Baltimore Symphony
Montreal	—Symphony
Montreal	—Isolde
Milwaukee	—Symphony
Madison	—Symphony
Seattle	—Symphony—2
Detroit	—Symphony
Cincinnati	—Symphony (Festival)

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Havana
Miami
Indianapolis
Winnipeg
Vancouver
Portland
San Francisco
Los Angeles
Phoenix
Tulsa
Des Moines
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Boston
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Atlanta
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"Scores



MARTHA GRAHAM in her New Work "Deaths and Entrances". Photograph by Cris Alexander

TIME MAGAZINE

NEW YORK TIMES
DECEMBER 27, 1943

NEW YORK TIMES
JANUARY 10 and 16, 1944

N. Y. HERALD-TRIBUNE
DECEMBER 27, 1943 and
JANUARY 16, 1944

N. Y. WORLD-TELEGRAM
DECEMBER 27, 1943

MARTHA GRAHAM DANCE COMPANY in "Letter to the World". Photograph from the book "Martha Graham" by Barbara Morgan (Duell, Sloan and Pearce)



again on Broadway"

MARTHA GRAHAM AND DANCE COMPANY

"Martha Graham scored again on Broadway . . . Most balletomanes agree that she is the ranking U. S. dancer and one of the most gifted of modern choreographers. . . . So perfect is her own sense of timing that she can get a laugh by moving a finger." — *TIME MAGAZINE*, January 10, 1944

"A BRILLIANT DANCE BY MARTHA GRAHAM

'Deaths and Entrances' Holds an Immense Audience With Rapt Attention

Martha Graham restored the dance to its status of a profound and creative art last night at the 46th Street Theatre by giving the season its first serious performance in this medium. The tremendous audience was a brilliant one, containing notables from all the fields of art. Its attitude was characteristically one of rapt attention and enthusiastic response, with perhaps more than the customary quota of cheering. . . . It is an extraordinary experience in the dance theatre and demands not only to be seen but reseen." — *John Martin*, December 27, 1943

"GRAHAM DANCERS PACK THE HOUSE

'Deaths and Entrances' and 'Salem Shore' Are Repeated at 46th St. Theatre

Martha Graham last night again drew an audience that filled the house to the last inch of standing room. . . . The performance itself was an even more brilliant one than its predecessor and found Miss Graham dancing with incomparable powers of evocation. . . . It held the enormous audience completely in its spell." — *John Martin*, January 10, 1944

"Martha Graham, no doubt the greatest celebrity in the American dance world, appeared last night at the Forty-Sixth Street Theatre. The house was sold out the first day of the ticket sale. It is Miss Graham's own performance that is the extraordinary and fascinating focus in which one sees this irrational world as a real experience. The intensity with which she projects agitation, wonder, fury, or—at the end—a heroic acceptance of fate is a unique quality. In 'Punch and The Judy' Miss Graham can make the house laugh by a flick of the wrist, so accurate is her timing and her emphasis. As a comedian, too, her distinction is extraordinary." — *Edwin Denby*, December 27, 1943

phasis. As a comedian, too, her distinction is extraordinary." — *Edwin Denby*, December 27, 1943

"MARTHA GRAHAM'S NEW 'DEATHS AND ENTRANCES'

It isn't often I've seen the lobby in the intermission so animated in its discussion of a ballet as it was after Martha Graham's new 'Deaths and Entrances'. . . . At both its recent performances it has held the audience spellbound." — *Edwin Denby*, January 16, 1944

"The first lady of the modern dance offered a program of her works at the 46th St. Theatre last evening before a large and wildly enthusiastic audience. Miss Graham is a magnificent dancer." — *Robert Bagar*, December 27, 1943

"'Deaths and Entrances' is baffling, ensnaring, and all but shattering in its effect. Miss Graham has a mad scene that has probably never been equalled by the greatest of Ophelias." — *Margaret Lloyd*, *Christian Science Monitor*, December 31, 1943

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ERICK HAWKINS as
"Punch" in "Punch
and The Judy".



Josephine Antoine

Coloratura Soprano — Metropolitan Opera Association

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NBC NETWORK MONDAY EVENINGS AT 10 P. M. (E. W. T.)

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HANS KINDLER
... Conductor ...



received more requests for concert appearances on tour
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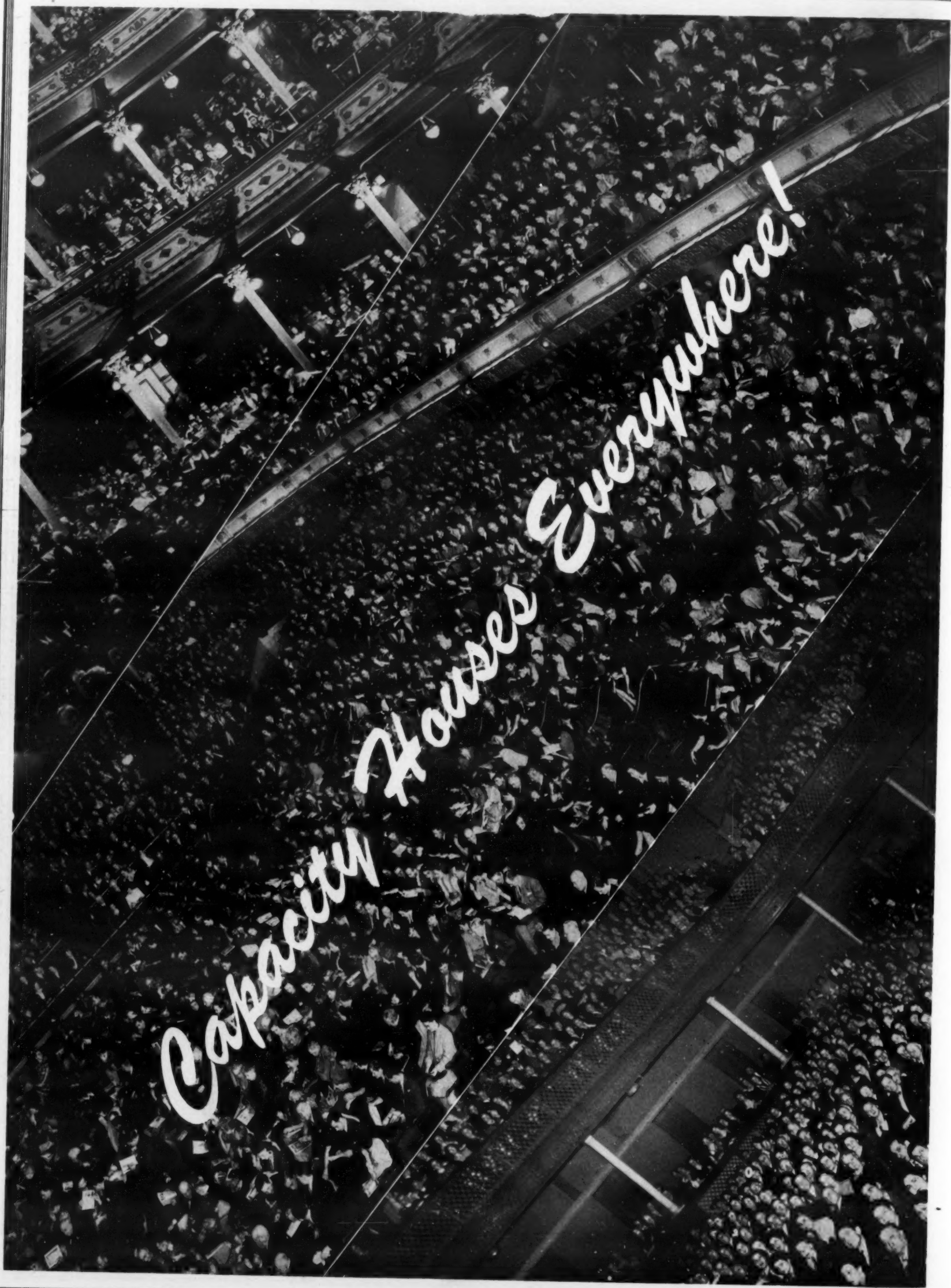
(Eighty-two engagements outside of Washington will be played in 1943-44)

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are now available during 1944-45*
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PROVEN BOX-OFFICE ATTRACTION

A "Must" for Your 1944-45 Season!

OPENING the present season with eight superb performances in Detroit (Sept. 27 to Oct. 3) this outstanding company broke all existing attendance records for the past twenty-five years. As a result of the consistent high artistic standards, the Detroit success was not only equalled, but surpassed in Baltimore, Philadelphia and Pittsburgh. Studded with the world's foremost artists the Philadelphia La Scala Opera Company won the unanimous praise of capacity audiences and critics everywhere. A fine tribute to a fine company, and definitely an indication that this is a **PROVEN BOX-OFFICE ATTRACTION THAT SHOULD BE A "MUST" FOR YOUR LOCAL AUDIENCE NEXT SEASON.**

~ Typical Press Acclaim ~

BALTIMORE:

"MUSIC LOVERS JAM LYRIC TO HEAR OPERA (Headline). It would scarcely have been possible for the Philadelphia La Scala Opera Company to close their season last night in a more gratifying fashion. A house so full that many extra chairs crowded the orchestra, and so responsive that applause greeted every passage, from the overture to the close, and a performance that justified the enthusiasm."

—*News-Post*, Jan. 21, 1944 (La Traviata)

"Last night's production was the most satisfying by this company and their return next month is pleasantly anticipated."

—*News-Post*, Nov. 26, 1943 (I Pagliacci and Cavalleria Rusticana)

"A highly gratifying opening of La Scala's season in Baltimore."

—*News-Post*, Nov. 5, 1943 (La Gioconda)

DETROIT:

"The new wave of enthusiasm for Detroit's new festival of grand opera which started with a capacity house Monday reached the boiling point Friday night when standing room became a matter of priorities for the presentation of Carmen."

—*Free Press*, Oct. 2, 1943

"Last night's audience proved both in attendance and enthusiasm that they loved every musical minute of the performance."

—*Times*, Oct. 1, 1943 (Barber of Seville)

"Masonic Temple was jammed to its very rafters and we can't think of an occasion that ever merited the gathering under one roof."

—*Free Press*, Sept. 28, 1943 (Aida)

PHILADELPHIA:

"The Philadelphia La Scala Opera must be getting accustomed to turning hundreds of persons away from the doors for this was the case again last night."

—*Evening Bulletin*, Jan. 20, 1944 (La Traviata)

"'Tosca' achieved memorable heights last night."

—*Record*, Dec. 16, 1943

"Every seat was filled and many stood."

—*Daily News*, Jan. 20, 1944 (La Traviata)

"More than 500 persons were turned away for lack of any available space in the Academy of Music. Those who had the misfortune not to gain admittance missed two excellent performances."

—*Evening Bulletin*, Nov. 25, 1943 (Cavalleria Rusticana and I Pagliacci)

PITTSBURGH:

"Continues to attract droves of people hungry for opera. Each was relished greatly by the enthusiastic throng, ovations being the order of the evening."

—*Press*, May 20, 1943 (Cavalleria Rusticana and I Pagliacci)

"The Philadelphia La Scala Opera Company left an aroused Pittsburgh in its wake. The excellent troupe came, played and conquered by artistic effort and high calibre, and achieved box-office success."

—*Press*, May 24, 1943

"Pittsburgh's first week of big-time opera in many years came to a triumphant close at the Mosque."

—*Post-Gazette*, May 24, 1943

Repertoire

(Operas to be selected from:)

IN ITALIAN				IN FRENCH
Aida	I Pagliacci	Tosca		Carmen
Andrea Chenier	La Boheme	Traviata		Faust
La Gioconda	La Forza Del Destino			Mignon
Cavalleria Rusticana	Il Trovatore	IN ENGLISH		IN GERMAN
Lucia di Lammermoor	Otello	Hansel and Gretel		Lohengrin
	Rigoletto	Martha		

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"America and Russia Will Lead in Music"—

SAYS SERGE KOUSSEVITZKY



"It is a joy to me to conduct living music."

The Boston Conductor with Two Contemporary Composers Whose Works He Has Played. Above, Looking Over a Score with Bohuslav Martinu. Right: Mixing Talk and Biscuits with Pfc. Samuel Barber



Photos by Press Association, Inc.

(Continued from page 5)

ers. The audience must stop thinking that the best artists come from the outside world.

THE most harmful practice is the lack of proper understanding of the artists' standard. It is difficult to explain just what the artist's standard is. It requires an unerring aesthetic sense and taste, and a true insight to perceive which of the stars in the artistic constellation are destined to shine into the ages. Too often, an artist is judged only by his technique and not by his real artistry and it takes the deeper artist a long time to gain recognition.

In order to come to life, both music and the drama need an auxiliary art: the performing art. Both need producers, directors—and performers. But they differ in this respect: The public can at least read a play, form an idea of it and derive some joy from it. The public cannot even read a musical score.

When I play music I try to find the inner meaning of the work and to have, not just an abstract feeling about it, but a real vision. Often when I approach Beethoven, I have in my mind Shakespeare. When I play a modern composition, again I try to find a real vision. That doesn't mean I think about one small incident. When I play Shostakovitch, I have in mind the whole Russian people. I want to give the sound of the Russian people's deep sufferings and supreme courage; to picture their life as it is in all its phases.

FREQUENTLY, the public and artists themselves ask me: "Do you play modern music because you like it and place a high value on it, or do you play it to help the composers?"

There are three factors in my attitude: First: It is such a great joy to me to conduct living music that I can hardly find the right words to express it. I feel the inner joy that I think every artist feels when he performs music. An artist is unable to explain this joy because he can do so only by transforming and dissolving himself in the music.

Second: I believe that life creates art; not that art creates life. Because life moves every moment, art does too. Art is a reflection of life, the only life, the spiritual life.

If we cannot say today: "This man is a Bach" and "This man is a Beethoven", we can say: "We have great composers". We cannot predict who will be the greatest among them. Only those who have the perspective that the

passage of time affords can say that.

We have also great groups of composers. Each of them is bringing something to the art of music. Every great, or less great, or even little, composer brings something to the art of music which makes the art great in its entirety. Each one brings his portion. In examination of his music we can judge how real a composer is. We can see whether his technique is perfect; whether he knows how the orchestra and the individual instruments sound and whether or not he has something to say, no matter the degree of importance. Sometimes a single man has one single word to say in all his life and that one word may be as important as the lifework of a great genius. We need that word . . . and so does the genius himself need that word!

EVERYONE knows that the greatest discoveries of science were the result of the accumulated work and efforts of hundreds of men of research who had gone before them. So it is in music . . . the ground for a great genius is prepared by hundreds of composers. Beethoven did not spring suddenly out of a musical void. There were countless composers who prepared the material and the ground for him. It was not so strange that the critics wrote of Beethoven in his own time that his work was stolen from Haydn and Mozart and others. The greatest reproach made against his music by his contemporaries was that it was not original. And now we see that his music was greatest in originality, greatest in form, greatest in emotion.

There are artists who are working for art and there are artists who are working for themselves. The public must learn to distinguish between them. Those who work for themselves sometimes do good . . . like the artist who plays only the music of one dead composer and eventually brings something to the understanding of that composer . . . but that artist is doing what he does principally for himself, not for art.

The greatest mistake made by musical authorities, and through them, the public, is the use of that meaningless phrase "Let the music speak for itself". This is a harmful idea and paves the way for mediocrity. It is entirely wrong because the performing artist, no matter how near he is to the composer's heart and

soul, cannot present music otherwise than through the medium of his own temperament and understanding.

Third: Certainly I play modern music to help the composers! Music is a living element. When it is not performed it is a dead world. A composer must hear what he writes; if he cannot do so, he doesn't know where he is. He loses assurance and doesn't know whether he has achieved what he has set out to do. He can only be sure of what he is doing when his black, dead notes come alive. I feel a rage and my whole body begins to tremble in a protest against conservatism and lack of understanding that it is the composer who gives us the greatest joy we have in the art of music!

SINCE my musical life has been spent in Russia, Europe and the United States, and this is my 20th anniversary year as conductor of the Boston Symphony Orchestra, I have been asked to express my opinion as to what will be America's post-war position in the world of music. Will Europe again become the seat of musical leadership after the war?

I believe that the center of music will be in two countries: Russia and the United States. The fresh young desire for better and greater things and the rich possibilities for their realization are only in those two countries. They will dominate all cultural life.

IN considering their future, young creative and interpretative artists who are seeking to make their careers in America have often asked me what should be their goal. I will tell them: perfection of themselves. How? Working! Why do I say this? Very simple.

An artist is a child of God. He bears the greatest responsibility of anyone in the world for he must constantly give to the world. The artist must sow, plant and reap in the souls of men everything that is in the best taste, that gives the greatest joy and brings perfect harmony and beauty. He must be perfect; then he can bring perfection. He must be the concrete answer to the metaphysical question: "What is a Man?" The artist must feel that when thousands of ears listen to him and thousands of eyes look at him, he deserves it. In all his life, in his every move, he must strive to be an example to mankind in every way. He must be clean . . . inside and out.



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Post-War Music In Europe

(Continued from page 27)

cific artists. For the seasoned artists who became racially suspect will probably long since have left the country or their ranks may have become grievously depopulated by the ravagements of war and time.

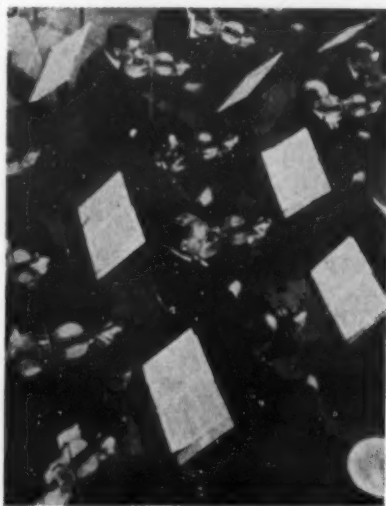
Assuming that "artistic material" is somehow or other on hand, how long will it take to cultivate it? Things being as they are the only answer can be an exercise in unprofitable guesswork. Also, it may depend powerfully on that process of "re-educating" the German people—devastated by years of satanic dogma—of which so much has been talked and yet so little planned. It would no doubt be easy to assume that a generation—or the better part of one—must pass before a consummation of the sort is achieved.

Such an assumption may be right or it may not. As the war has brought about unnumbered paradoxes, so may the peace to follow. Things have sometimes a way of moving much more rapidly than seemed right to expect. I remember well how we used to be advised during the last war that it would probably take a quarter of a century at least until the scars of battle had been removed from the face of the devastated regions in France. Yet less than four years after the armistice I traveled from Paris to Brussels—that is, through the very heart of these regions—without catching sight of a solitary mark of devastation other than a blackened shell of a railway station, or of any visible indication that there had been so much as a squabble of angry peasants.

Powers of Recuperation

The present war has been a different war and a more terrible war. But then every war is different and in its way more terrible than the one which preceded. By this I do not mean to imply that the wounds of this combat—both physical and psychological—are not as appalling as imagined. In many ways they are probably far more awful. What I do mean is that people have a way of overlooking or discounting the recuperative powers of men and nations as well as human resourcefulness when it comes to replacements of one sort or another. And, by this token, a harvest of new artists may have been created in less time than with our present perspectives we can rightly judge.

But the people—what will be their attitude toward artists previously outlawed by barbarous ideologies? That, of course, is a question for which there is no satisfactory answer at the moment. It could be that, through some mighty revulsion of public feeling in Germany or Austria, a non-Aryan artist might suddenly find himself an object of popular acclaim. Anti-Semitism in these countries is not a new-minted coin of Nazi stamp. It has been current for centuries and its motivating spirit might easily take centuries to exorcise. Yet an interesting analogy has more than once offered food for reflection. France and Germany are defined as "hereditary enemies". They have waged war after war and their antagonism always passes for legendary. Nevertheless, there has been no greater interest and enthusiasm for French mu-



Will the Ancient Vienna Philharmonic Resume Its Eminent Position When the Guns Are Silenced?

sical artists (I purposely stick to the musical aspect of things) than in Germany and no greater jubilation over German musicians than in France.

The state of relationships is sometimes almost out and out pathological, as if France were the unhappy love of Germany and the reverse. Time alone will show whether we can expect a swing of the pendulum in the case of anti-Semitism and how long it will be before, let us say, the music of Mendelssohn will seem as desirable in Germany and as undefiled as Bruckner's. I may be permitted the parenthetical interjection that the excessive Bruckner cult in Germany (where, as in Austria, Bruckner is normally a popular composer) is no more than an artifice of Nazi propaganda and that in proper season its waters may be expected to return to their own bed.

While I am traveling the more devious paths of speculation there rises in my mind the question whether the coming "post-war" Germany will, like the last, hurl itself into the same orgies of aesthetic experimentation. It would not astonish me if it did—not, perhaps, on a nation-wide scale, but along "party lines", as it were. Not improbably the political situation, however it may develop, will play a determining part in this. I do not imagine we shall see anything like a precise duplication of the strange and wonderful things that were to be heard and seen in Berlin and elsewhere during the 'twenties and even before and after. But in certain strata of the German folk there is an adventurous impulse which often takes striking artistic directions. Some are horrific, others really fertile and creative. If the German imagination has not been irretrievably lamed and stunted by all these ghastly years of war and sadistic misdirection we—or our descendants—may witness the emergence from that now somber prison house of some wild and, peradventure, wonderful things. For I have an idea that some of the public, if it has any instinct left to react against bourgeois dry rot and stupefying commonplace, will aspire to novelty for its own sake as a spiritual anodyne and an emotional release.

The Economic Aspect

What of the economic aspects of music-making in countries like Germany and Austria after this war ends? That question, obviously, is bound up with the whole economic problem of living. We know that state subventions are the motor power which always has kept the opera houses going (not to mention other artistic institutions) in various European countries. These governmental subsidies have been paid even in times of greatest

financial stringency—such as, in Germany and Austria, the period of the great inflation. It is anyone's guess just how this problem will be approached and solved (if, indeed, it can be solved) should the victors decide to split up the country, to disintegrate it into a pattern of larger and smaller states, possibly on the order that prevailed in the days of Bach. But unless the nature of the beast has fundamentally changed, some provision to meet this cultural problem will, in the fullness of time, probably eventuate. Indeed, it may conceivably be one of the first, since music is about the most practical solace available in periods of tribulation. And what I say for opera applies equally to concert and theatre life. Naturally, the most drastic kind of economy will prohibit all forms of extravagance, yet this very state of things may turn to fruitful uses.

The war is not yet ended and before its close we are likely to hear of many beloved shrines blown to bits or burned to ashes. Report has it that the Milanese Scala has gone and if, as one prays, the story is exaggerated, some pictures of the bombed and roofless theatre offer evidence sufficiently disconsolate. Repeatedly we have been told that the Berlin Staatsoper was destroyed, not to mention countless other theatres. Nothing specific has been said about the opera houses of Munich, of Frankfurt, of Stuttgart, nothing about the Gewandhaus in Leipzig, about the Berlin Philharmonie or the little Singakademie, across the street from the Staatsoper, a temple sacred to Mendelssohn. Nor has anything been disclosed about the priceless scores and manuscripts in the State Library—probably augmented by loot from Paris, Prague and other ravished capitals.

The Destruction of Theaters

I repeat, the war is not yet over, and when the invasion of Germany takes place the ruin is likely to increase a thousand-fold. For all my detestation of the Nazis and their works, it was not without a pang that I heard of the destruction of the trim little State Opera dating from the time of Bach, and it would not be without unaffected sorrow that I should hear that the Munich National Theater and its priceless rococo appendage, the Residenz Theater; the Dresden Opera, the Vienna Opera, the Musikverein Saal and Wagner's Festspielhaus on the hill had been blasted from the face of the earth. It is perhaps a wickedness to lament the destruction of brick and stone and wood and marble when human hecatombs of uncounted millions smoke to the skies. And yet each of these houses is in a manner a symbol of something which this war is being fought to preserve.

Their destruction must add to the legacy of ghastly problems which Hitler will have bequeathed to the world. But, fundamentally, it will be a German problem. How they will find the leisure or the money to replace these theaters and concert halls so far as it is possible to replace the irreplaceable will be for the paladins of the "Master Race" to worry over. What suitable edifices, moreover, will remain to them, if the war drags on and its heartbreaking devastation mounts, to shelter even in a fashion such musical or theatrical diversions as they can permit themselves? Will it boil down to a question of architectural ingenuity, or of constructive patchwork? Will someone remember the mad project of Wagner, who in a flighty moment decided he would like nothing better than to set up a large shack made of boards, produce the "Ring" in it and then, at the end, burn the whole thing down! Or will someone else recall the "Carri di Tespi" in Italy and try an outdoor

stunt of the kind? Or even ponder the possibilities of outdoor operatic productions, such as they used to give in Summer in Zoppot, a little place on the Baltic? After all, necessity is the parent of invention. But it will take a tall order of invention to meet this kind of challenge!

What will the hypothetical post-war operatic repertory resemble or the post-war symphony program? No doubt the operatic schedule will be determined, as I have just intimated, by economic considerations. Also, by the accommodations and the equipment available. What for a long, long time is to supplant those marvelously outfitted and spacious stages of the State Operas in Berlin and Vienna or of Wagner's theater in Bayreuth if they go? Echo queries: "What?". And the choice as such of operas must necessarily depend on the settings and mechanism the works demand. It is the good fortune of an operatic producer that these are not invariably prohibitive. For good or ill you can put on a "Carmen", a "Traviata", a "Bohème", a "Rigoletto" without excessive strain on purse or technical resource.

And these places have for years been favorites in Germany. Somehow I cannot imagine that their status will be greatly altered (assuming they can be given at all). Nor is there reason to imagine that German audiences will lose their taste for Mozart or for the ancient and inexacting diversions of the Spieloper. If people do not patronize the Wagner operas in droves the reasons will be those which Wagner himself would have been the first to appreciate—namely, that where rest and alleviation are desired the passion and emotional stimulation of "Tristan" and "Götterdämmerung" and "Meistersinger", with their evocation of festival moods, are alienating and incompatible. I may be wholly wrong with this hypothesis, but I do not think so. No more so than I can picture an individual after enduring a heavy bombardment eager to listen to a performance of "Elektra"!

It is said that during the last war German concert audiences could not get enough Beethoven. I should not be surprised if that were so after the present turmoil ends. For the medicinal properties of Beethoven the world over are not news. And I expect that people will long for Mozart and Haydn and Bach only a little less. The reason I believe this is because we are already hearing that German readers are immersing themselves, not in the abominations of Nazi literature, but in the writings of the accredited German classical authors. And from literary to musical preferences is only a short step.

What About "Enemy" Music?

And what of "enemy music", as they will be sure to call it? Already a few straws indicate which way the wind is blowing. We hear that his Polish birth is not held against Chopin and that some ingrown German mind has discovered Teutonic strains in his ancestry. Even Smetana—the uncompromisingly nationalist Czech—seems suddenly to have grown fit for German consumption; anyhow, he has received the very tardy and back-handed compliment of being produced in German at Prague—of all places. I dare say Russian music is a sore point with the Germans—though I am tolerably sure the Russians do not lose much sleep over the fact. But if some day or other a "leftist" regime assumes control in Germany things may take a different turn—just as they did in the days when Otto Klemperer was the idol of those the Nazis later defamed as "Kulturbolschewiken". When that time comes I shall not be astonished if I hear that the population of what was once Berlin is wildly clamoring for Shostakovitch!

Opera Companies Expand Their Tours



Charles L. Wagner with (Left) Giuseppe Bamboschek and (Right) Désiré Defrère, Musical and Stage Directors of the Wagner Opera Company

War Conditions Overweighed by Increase of Public Interest — Charles L. Wagner, Philadelphia La Scala, Philadelphia Opera, Baccaloni, Nine O'Clock and San Carlo Groups Find Eager Response



(Right) Scene from the Philadelphia La Scala Production of "Andrea Chenier".

(Right, Below) Mrs. Walter A. Knerr, President, and Hilde Reggiani as Rosina in "The Barber of Seville"

ANNOUNCING his fifth season of touring opera and 35th season of musical management, Charles L. Wagner has selected "La Traviata" in Italian and "Martha" in English for the tour, each opera being complete with new scenery, outstanding stars, and ensembles selected individually for looks, voices and personality. Both operas will have the Wagner quality in the orchestra, the best obtainable men selected through Attilio Marchetti.

This fifth year still finds together "The Big Three", Giuseppe Bamboschek as musical director; Désiré Defrère in charge of stage and scenery, with full dramatic authority, and Charles L. Wagner, the court of last appeal.

Last season, the Charles L. Wagner Opera Company presenting "Faust" carried the scenery, orchestral instruments, and costumes in two large trunks, and transported the company by rail and bus. It was somewhat more difficult than the season before, but every one of the 40 dates was filled. This happy circumstance Mr. Wagner attributes in large part to his long experience on the road and his intimate knowledge of traveling problems. He has always made friends of the railroad officials, station agents, baggage masters and others and is deeply grateful to them for their splendid help. They have never forgotten that for 30 years he gave them big business and they will want the business again after the war.

Companies Complete Units

One great feature of the Wagner opera companies now in their fifth year is the fact that each company is strictly professional and that every possible detail of production is attended to. All the companies that Mr. Wagner sends out are complete units, in personnel, in

stage equipment, in scenery and in props. Members of his working crews have been with him in theatrical productions. Cirker and Robbins designed and built his scenery. His managers know the business from A to Z and all work for a success. Mr. Wagner's business only begins when he books a date. It only ends when he has given a thoroughly first-class performance. He gives personal attention to the production of the operas, supervising every phase of their preparation. He selects the members of the ensemble individually and all act as understudies to the principal singers.

Last season "Faust" apparently broke all touring records. This company of 73 people played to almost a quarter of a million dollars gross in 40 engagements, covering over 6500 miles. Mr. Wagner could have easily booked 25 more engagements in the East and middle West. The far West has been asking for his companies for several seasons. He is only awaiting the end of the war, to tour across the country.

Already over 30 towns have taken "Traviata" for next season, using Wagner operas as the opening course attraction for five consecutive years. Over half that number have also taken "Martha", which will be the fifth and sixth opera in five seasons.

Wants Regional Opera

Mr. Wagner is still of the same opinion as last season. He looks forward to the day of regional opera, in ten or more big centers throughout the nation, with the Metropolitan Opera as the clearing house. It can be done and only needs a leader, he says. The public is definitely opera-minded. It has proven also that it wants the best. However, so many towns that want opera have not been able to get

complete performances that they have taken operatic programs in almost any form.

Mr. Wagner has full faith in the judgment of small town audiences. They are more difficult to please because they have time to study the scores, and when they hear opera in New York, they hear only the best. Mr. Wagner welcomes all touring companies, if such companies are legitimate.

Mr. Wagner plans all his productions a year in advance and has his operas selected already for the season of 1945-46.

Philadelphia La Scala Plans

THE Philadelphia La Scala Opera Company has the most extensive plans in its history for the remainder of the season of 1943-44 and for the season of 1944-45. Under the general managership of Francesco Pelosi and the presidency of Mrs. Walter A. Knerr, this flourishing organization is embarked on a program of major significance.

For 1944-45, two performances at the Academy of Music will be added to the ten usually scheduled in the subscription series. The season in Baltimore will be increased from four to five presentations. A special presentation of "La Boheme", in response to public demand, is fixed for March 10 at the Lyric Theatre.

Tours of the Philadelphia La Scala are arranged to include this year grand opera festivals in Pittsburgh, Detroit, Cleveland and Washington. The prospectus lists 12 productions in Philadelphia, 8 in Detroit, 7 in Pittsburgh, 7 in Cleveland, 5 in Baltimore and 5 in Washington, making a total of 44. In addition, plans are under consideration to take the organization to St. Louis, Columbus, O., Buffalo, Toledo, Richmond and Atlanta in 1944 and 1945.

Artists who will sing leading roles in forthcoming Philadelphia

La Scala productions include Giovanni Martinelli, Nino Martini, Bruna Castanga, Grace Moore, Salvatore Baccaloni, Stella Roman, Carlo Morelli, Hilde Reggiani, Francesco Valentino, Armand Tokatyan, Vivian Della Chiesa, Dorothy Kirsten, Nicola Moscona, Pompilio Malatesta and many others.

The orchestral staff will be headed by Giuseppe Bamboschek, Carlo Peroni and Herbert Fiss. Benjamin Altieri has charge of the staging. Chief choreographer for the Philadelphia La Scala Ballet is William Sena.

Revivals in Prospect

The repertoire of the company includes not only the standard Italian works but such operas as "Andrea Chenier" and "La Gioconda". It is probable that the Scala forces will revive Donizetti's "La Favorita". In prospect also are a Wagnerian work or two. Bizet's "Carmen", with Castagna as the star, will be given again at home and in other cities.

This year, the Pittsburgh Grand Opera Festival by the Scala forces will be held in the Spring and that of Cleveland and of Detroit in the

(Continued on page 121)



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Désiré Defauw

Musical Director — Conductor

Chicago Symphony Orchestra

Our Folk Music Viewed as True Art Material

By TOM SCOTT *

IN saying that I believe there is no more eloquent expression of the spirit of America than our own native folk music, I realize that I am stating a self-evident fact and one that has been expressed many times by men like Carl Sandburg and others who have shared with us vast collections of folk material through publications, recordings, etc.

Obviously, since these are the songs that helped build America, that grew out of her birth and growth, they express the spirit of her people. Most of us may now be aware of the fact that every westward step of the pioneer, every axe that fell in the great north woods, every puff of smoke from a Mississippi river boat and every back bent in a cotton field inspired a song, and that song is a page in America's story. But we may yet be inclined to think of American folk music as simply the story of America, interesting only for its quaint charm, local color, and history, but not to be taken seriously as music. Americans are only beginning to discover their own musical heritage. The musical value and even the entertainment value of our native folk music have long been neglected except by a few specialists.

Await Serious Presentation

Treatises have been written showing the relationship between the Southern Appalachian hymn-tune and the Gregorian chant. Musicologists have contributed worthwhile data on the modes and scales of folk songs; folklorists have written of the various forms of chanteys, cowboy ballads and work songs and the Library of Congress has recorded thousands of songs sung by folk-singers all over the country. It is evident, however, from a study of concert programs that this music has not yet become alive through the interpretations of serious artists. Until very recently such of our folk music as reached the radio audience was either in an educational program or was likely to be a cheap exploitation of the music. A few artists have made fine contributions in the field and

**Musical as Well as Entertainment Value
Neglected, Says Singer and Lecturer—
Music of Our People Found to Have
Appeal for All Classes—Can Take Place
Beside Finest of Composed Works**

some types of Negro music have reached a wide audience, but the time has not yet come when American artists follow the example of those of other nations in including their native music on almost every concert program. Nor have our composers drawn as extensively from folk sources as have European and other composers.

Heard Songs as a Child

I learned to love folk music as a child listening to the Negroes and mountain folk sing in Kentucky. Many of these songs became so much a part of me that I seem to have been born with them rather than to have learned them, but aside from any nostalgic feeling I may have for this music, I have since come to regard it as a musical form of great merit with possibilities for a wide variety of uses for both the composer and the performing artist. For a number of years, I have been experimenting with it in orchestral and choral arrangement and vocal interpretation and as a source for symphonic composition. My own observation has convinced me of both the merit of this material and its appeal to the most varied audiences. It has been a valuable source in my own composition and the varied types of arrangements I have made of it have been well received.

About two years ago, a regular weekly series of these arrangements broadcast by Fred Waring's orchestra and chorus drew an appreciative response from listeners all over the country. (This was one of the first commercial programs to feature authentic folk music on a major network). I have found the material equally suitable for large professional choruses (such as Robert Shaw's Collegiate Cho-

rale) and for amateur, high school and college groups (about 100 of my published arrangements are now used by high schools and colleges). The music sounds well for full orchestra, small instrumental ensembles, and solo voice with piano, orchestra or guitar accompaniment. I have sung folk songs in concert halls, supper clubs, U.S.O. centers and schools, finding them equally appealing to persons of the most varied musical tastes—from the "jitterbug" to the Bach lover and even to persons with no particular interest in music. I would like to feel personally responsible for this enthusiastic reception but I know full well it was the music that "sold."

The best of our folk music can take its place beside some of our finest composed music without suffering by the juxtaposition and the gayest of it compares favorably with "hit tunes" in popular appeal. This was very clearly demonstrated to me last summer in Nantucket. One evening I sang some early American work songs and mountain lonesome tunes and ballads for a group of music lovers and professional musicians interested only in the finest serious music. Many of them were hearing our folk music for the first time, yet they were all enthusiastic about it and found it as appealing as the serious composed music heard on the same occasion. The following evening I

sang the same songs for the Nantucket Coast Guard, who were ardent "juke-box" fans, receiving just as enthusiastic response—and for comparison this time I had popular music sung by very attractive young ladies!

Such wide appeal proves little of the merit of folk music but it serves to show that there is something basic in it that has meaning for all people—a universal message akin to that in all great art. Being a composer rather than a folklorist, I have never "gone overboard" for all folk music. I don't believe that just being folk music makes it great, but I think the best of it, judged by whatever standard one judges an art form, is fine music.

The songs I have picked up have been those that meant something to me through the same language that Bach has meaning for me. Usually the songs that mean most through this musical language are the time-tested ones that have been handed down by word of mouth for hundreds of years. These have lost little personal meanings, merging them in a larger, more universal message. Perhaps they were "made up" by some early troubadour or minstrel, but each community and each generation through which they passed has added and subtracted until the final song is a highly developed form in the same sense that composed music is developed. The composer, applying the formal knowledge of his craft, can reach his goal in a few days, weeks or at most a few years, but the folk, editing and polishing by trial and error, only reach theirs after generations. The need for an expression of the human heart in music was the same in both cases.

The forms of folk songs were often determined by certain utilitarian functions—when it was necessary for numbers of men to work together to lift heavy water-soaked sails to great heights or lay and line a steel rail weighing ninety pounds to the foot without the aid of steam, a song was born to keep them together and prevent the loss of an ounce of energy—but the message of the folk song was

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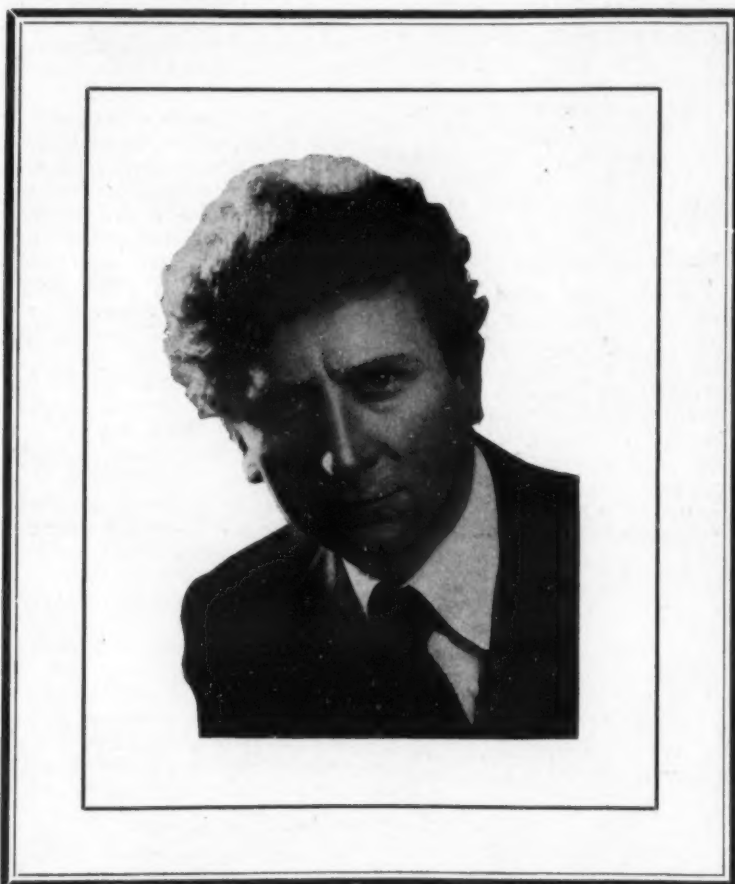
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—*Claudia Cassidy, Chicago Daily Tribune, Jan. 19, 1944*

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"A record audience gathered for the concert of the Houston Symphony Orchestra. Percy Grainger, the soloist, gave a rich, dramatic and memorable interpretation of the Grieg Piano Concerto. He completely attached the interest and respect of his audience and moved it so deeply with his direct and impressive musicianship that he won a singular type of applause. There has probably never been a more brilliant performance of the Grieg Concerto. There is a fine brusqueness and masculinity in his approach to this music and the color of his tone make familiar themes glow with great freshness and commanding appeal."

—*Herbert Roussell, The Post, Houston, Dec. 20, 1943*

GRAINGER STEALS SHOW AT CONCERT

"Percy Grainger ran away with the show. His part in the artistic scheme was to perform the A Minor Concerto by Grieg but after Mr. Grainger's exposition of that composition the proceedings turned into a small piano recital of his own. So great was the enthusiasm of the audience, . . . well warranted it should be declared that the soloist added many encores. Freshness and vitality distinguished the pianist's playing. There can scarcely be a more authoritative reading than that which Grainger gave it, for it was the one given him by the composer himself." — *Felix Borowski, Chicago Sun, Jan. 19, 1944.*

THOUSANDS HEAR GRAINGER WITH ORCHESTRA

"Any doubt that the masses enjoy good music was erased last night when several thousand persons braved the inclement weather to attend the concert of the Indianapolis Symphony Orchestra. Percy Grainger, pianist-composer, was the soloist and he was forced to play encores and make numerous bows before the audience permitted him to leave the piano. He left no doubt among his listeners that he must be ranked high as a pianist."

—*Donovan A. Turk, The Star, Indianapolis, Dec. 31, 1943*

EXCLUSIVE MANAGEMENT: ANTONIA MORSE, 9 CROMWELL PLACE, WHITE PLAINS, N. Y.

Orchestras Unite in Common Cause

Symphonic Groups in Smaller Cities Organize with Mutual Benefits as Objective

By THERESA SHIER

SYMPHONY ORCHESTRAS everywhere. In big towns, small towns and cities. Over 250 communities building their own and 100 times as many more playing in schools, universities and colleges.

This was the most inspiring part of the American musical scene just before the war and commentators made the most of it. Orchestras, they said, sprang up over night, leaving the impression that all a community needed to grow one was a nice, warm rain.

Not quite so simple. If enthusiasm and hunger to play the neglected instruments brought people together in a hurry once the call was sounded, problems came with them, such discouraging problems that often an orchestra disappeared as fast as it came.

The more courageous struggled on, cheered by the success of other orchestras playing in cities no larger than theirs, possessing no greater resources.

Often appeals to older orchestras brought information, that sped progress and the notion spread among novices and veterans that some sort of society which would bring orchestra representatives together for an exchange of data and ideas might be a good thing.

Thus the American Symphony Orchestra League was born.

Need for a head to the orchestra movement which was covering the country, state by state, had been presented for over 20 years in letters occasionally quoted in this magazine. It remained for the founder of a successful small city orchestra, Mrs. Leta G. Snow of Kalamazoo, Mich., to send the call to the minor symphony orchestra field which resulted in the organization of the league in May, 1942, and the election of Mrs. Snow as president.

Ambitious Start Blocked by War

During that Summer a small mountain of correspondence was raised. Letters from conductors and composers as well as orchestra managers brought suggestions for shaping a program. They also revealed a challenging conception of the league as something that could solve all problems, meet all needs.

"When do we meet?" was repeatedly asked and an attempt was made to organize districts under the league. This was foiled by the progress of war and travel restrictions which became a major problem with the orchestras.

A stay-at-home program was indicated. It was decided to use the small income derived from membership fees, set low to accommodate the smallest orchestra with the smallest income, on printing and postage and the publication of an

inter-orchestra bulletin. The bulletin, first issued in October, 1942, carries news of interest to the symphony orchestra field.

Through a continuous rise in correspondence following each issue of the bulletin, each mention of the league in newspapers and magazines, much has been discovered about a practically unexplored field: the 66 to 75 percent of the orchestras who never answer lengthy questionnaires and therefore have contributed no data to their investigators.

Survey of Material Needed

What has been uncovered indicates that one more survey of this field is an important work for the league. The orchestras, centers of community musical life, often fly blind so far as complete knowledge of musical resources in the area served is concerned. For their benefit and the cultural growth of the nation, a summing up of what we have to work with and how it might best be used is something to be desired.

It would show much talent wasted, for major and minor orchestras combined do not begin to absorb the musicians developed in some 30,000 orchestras in our schools and colleges. It would show that scarcely an American conductor lives from his conducting but teaches to eat, and that dozens of them with hundreds of talented players, live on scraps from the table of the big city music world.

There are reasons why a league survey might be more successful than any heretofore attempted. The league belongs to the orchestras, is

not just another stranger asking questions; and league representatives, after districts are organized, could make personal visits to the silent orchestras after letters and questionnaires had failed.

While orchestra builders concede that mapping of all resources would make for a better distribution of musical wealth, the survey has been more often urged by leaders in other musical fields.

What the orchestras are advocating as projects for the league to start now and give final shape when representatives can meet for discussion, is the establishment of a library, an artists' bureau and expansion of the bulletin.

The library was proposed first at the organization meeting of the league as a step towards making it easier to play the works of native composer. These are largely in manuscript and because it is hard to locate them, difficult to read and sometimes to play them, they require more extra work than a conductor and manager combined can often do.

Older orchestras would donate or lend-lease scores from the standard repertoire it was thought. Transportation costs would be charged and perhaps a special library fee to cover purchase of new scores. When any appreciable number of manuscript scores appear, both conductors and composers urge that a librarian-copyist be put in charge.

The scores would be made legible then, and data accumulated on instrumentation, difficulties encountered, audience reaction and other items which would be of assistance to conductors in selecting material for programs from the works of all composers.

Artists' Bureau Projected

The proposed artists' bureau would serve as an information center so far as artists under professional management are concerned. Help could be given orchestras in

securing the most for their money in soloists' services and again tips on box office appeal and difficulties encountered would aid program building.

The most valuable service such a bureau might render would be to handle the promotion, and management where needed, of the young soloists and conductors growing up in the land, and the mature artists who occasionally appear with orchestras but do not make concert-giving their vocation.

Fees are nominal usually, experience and an outlet for creative expression being more important to the lesser known musicians. They need the orchestras; the orchestras need them. Once launched, young aspirants could be introduced to other communities and promoted as are the great stars of the music world, all of them beginners once.

Confidential information gathered in this field would also help orchestras to choose soloists, and conductors to give inexperienced musicians the sympathetic handling which makes for a creditable appearance.

Although the league would not be in the management business but would work with all artists' agents, fees would be charged for services and engagements secured through the bureau which could become a self-sustaining unit.

Both commercial and private interests concerned with the development of our musical resources, including American composition and wider opportunities for American musicians, will be invited to share in the league program through many services as well as the more obvious aid obtained through patron membership and gifts.

To house the library and bureau and act as an information center and meeting place, the league needs a headquarters. New York City, the chief musical merchandise mart, seems the logical location.

Objectors claim that too many
(Continued on page 309)



Baggage-master Sam Gold Gives Leopold Busch (Violinist) the Bum's Rush Before He Got His "New Order" Completely Established. At the Piano in the Background Is Adolf Schuller (Violin)

High AT A PHILHARMONIC



Violinist Leopold Busch Goes Through a Toscanini Rehearsal at the Luncheon for Members of the Westminster Choir

SYMPHONY MANAGERS POOL THEIR IDEAS

By JOHN K. SHERMAN

AMERICAN symphony orchestras, never wholly self-supporting, are showing a steady year-by-year increase in earned income, reflecting mounting public interest and attendance in fine music the country over.

This is one of the major phenomena noted by 16 orchestra managers who have formed an unofficial and informal organization that meets once a year to pool ideas and experience. Last meeting of the group, attended by 15 of the 16 members, was held in Minneapolis in September, and the next conference will be in Boston in May.

The trend toward greater box-office support in recent years had eased, in many cities, the subsidy problem—biggest headache of symphony managers. As more and more people interest themselves in symphonic music to the extent of buying tickets, the guaranty "nut" decreases in proportion, so that today a considerable number of symphonic organizations are receiving the greater portion of their income via ticket sales.

The orchestras in populous centers—such as the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Boston and the Chicago Symphonies—are so situated that their box-office intake represents a large percentage (up to 80 per cent) of their budgets. But even in smaller outlying communities, satisfactory progress is being made in that direction.

The case of the Minneapolis Symphony orchestra is a good example. Back in the middle '30s the ratio as between guaranty fund and ticket sale was 62 to 38 per cent. In the early '40s that proportion was the other way around—55 per cent of the total budget was supplied by ticket buyers, 45 per cent by guaranty fund contributors.

"It works this way," says Arthur J. Gaines, manager of the

Minneapolis orchestra and "dean," in years of service, of the managers' group. "As you increase support from the public, your standards are raised, your ticket sales prosper, your earned income goes up and your contribution fund goes down. Public support and enthusiasm breeds more of the same. Broaden the base of interest and you lessen the problem of subsidy."

Ideal Is Self Sufficiency

The ideal—still far off—is that of complete financial self-sufficiency. The managers all dream of the day when their orchestras will represent full-time, year-round work for their members, when musicians can earn a decent livelihood in the one job without the necessity of jobbing and shopping around for outside work.

Theoretically, an orchestra giving six concerts a week, getting good prices for seats and maximum attendance, might make ends meet without calling for money gifts from wealthy patrons. But that would imply, the managers point out, a high degree of concert absorption by the public, more rehearsal time than present schedules allow, and other conditions which do not yet exist.

A severe problem, if a temporary one, is the inroads selective service is making into symphonies' personnel. Six months ago, 20 per cent—or 218 out of the 1,125 musicians playing in the major symphony orchestras—had been called by the draft, and today the proportion is considerably higher.

The managers are asking for no special privileges in this situation, and intend to ask for none.

"Two years ago we threshed out this question thoroughly," said Mr. Gaines. "We all agreed that under no circumstances would we try to interfere with the universal duty of defending one's country in time of war. The only exception we

National Organization Meets Informally to Discuss Problems of Major Orchestras

allow ourselves is that of asking for leniency in the matter of deferments of men who might be called in the middle of a season, so that they might fulfill their contracts."

Women Gain Greater Foothold

The situation has resulted in an increase in the number of women musicians in orchestra personnel—a change about which orchestra managers profess no prejudice. Some of the older of the men musicians are finding their way back into the symphony ranks.

The symphony managers' organization is more or less a "talking club." It takes no official action, inasmuch as policy is largely in the hands of boards back home, and it passes no resolutions. It gets together regularly for the plain purpose of comparing notes and finding out how its members lick problems in their own cities.

One member may have evolved an effective ticket-selling plan; another may have developed a successful scheme for raising guaranty funds; still another has worked out promotional ideas that have had good results.

These things are freely discussed and passed around without too much reliance on Roberts Rules of Order. The presiding officer and host of each meeting is the manager in whose city the meeting takes place. All the members feel that the conferences have concrete benefits for all, and help to systematize a highly specialized type of activity.

"One of the principal benefits," says Gaines, "is the opportunity for

younger members of attending what amounts to a 'university' of orchestral managers, where those with less experience can absorb and put to use the experience of the older ones.

"As time goes on, I am more and more impressed by the sad fact that symphony managers, as a specialized profession, are not self-perpetuating. Our business has many technical angles, many complex problems, that are learned only by meeting them and handling them. Most of us have no assistants or apprentices who are 'growing up in the business' and can carry on when we go.

"The death in December of Henry Voegeli, manager of the Chicago orchestra, throws that whole problem in bold relief. Chicago is at a loss to fill the position that he filled so well.

"When a symphony orchestra is first organized, it probably can be handled by a committee of hard-working amateurs. But as an orchestra begins to take its place in the community and assumes prestige and importance, committee management—often on a social, voluntary basis—simply will not work out. Amateurs don't know what to do. They may waste time, money and effort on schemes which professional managers attempted 20 years ago and rejected.

Specialists Needed as Managers

"Symphony orchestras today need specialists in orchestral management, and that is why some kind of apprentice system should be instituted in every symphony office. We intend to go into this problem at some length when we meet in May."

As for future trends, symphony managers don't contemplate much increase in the size of symphony orchestra personnel, except in cases where the number of musicians is below the normal quota. Opera in conjunction with symphony concert schedules has not proved too successful, and it tends to hybridize what the symphony orchestra offers and increase its problems manifold.

Members of the symphony managers' group include C. C. Cappel, Baltimore; George E. Judd, Boston; the late Henry E. Voegeli, Chicago (whose successor has not been chosen); J. M. O'Kane, Cincinnati; C. J. Vosburgh, Cleveland; Howard Harrington, Indianapolis; Mrs. L. A. Irish, Los Angeles; Arthur Judson, New York; Edward Specter, Pittsburgh; Arthur M. See, Rochester; Howard K. Skinner, San Francisco; William Zalken, St. Louis; J. E. Mutch, Washington; Ruth C. Seufert, Kansas City; Arthur J. Gaines, Minneapolis; and Harl McDonald, Philadelphia.

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Violinist William Dembinsky Makes His Debut as a Prodigy Supported by Violinist Louis Fishzohn (Back to Camera), Violist George Morgulis and Cellist Ralph Oxman

Music—Potent Weapon of the United Nations



Wide World
A General View of the Auditorium at the Inauguration of the Season in the State Academic Grand Opera Theatre, in Moscow, in September, 1943. The Russians Did Not Give Up Their Opera and Ballet Even When the Nazis Were at the Approaches to the City

Soviet Union

(Continued from page 9)

story of the Poltava girl, Galya, put to death by the Germans, which calls out for vengeance.

The Moscow ensemble is preparing a cycle of songs on the subject "The Russian Soldier and Song". This form of program is easily understood, offers variety and has proved very popular.

During the Winter season many ensembles have acquired considerable experience in working in brigades, achieving success both in small concert groups and in performances of the full ensemble. Concerts given in the open air admit the inclusion of larger forms in the repertory—scenes from such heroic musical works as, for example, Glinka's "Ivan Susanin" and others.

The U. S. S. R. Red Banner Ensemble of Red Army Song and Dance has left Moscow for a tour of the units of the Moscow Military Areas. During the war the ensemble has so far given 1,200 concerts at the front and in the interior of the country. Of the songs included in their repertory, 113 have been written in the last 18 months. Among them is the chorus, "A Poem of the Ukraine", written by Alexandroff, winner of a Stalin Prize and art director and conductor of the ensemble.

This year marked the 15th anniversary of the founding of the ensemble. During this period it has given 5,000 concerts. Its repertory is being constantly augmented by new Russian folk songs, excerpts from operas by Rimsky-Korsakoff, Borodin and Shaporin and works by other composers.

A Red Army Ensemble made up of men and officers of the army was established on the Kalinin front a year ago. This ensemble makes frequent appearances before the soldiers at the forward lines. When things begin to get hot, the members of the ensemble—singers, dancers,

musicians—go into battle together with their soldier audiences.

The ensemble is tremendously popular with the men at the front. During its first year it has given more than 600 concerts.

The ensemble of the Red Army Song and Dance at the Red Army Club of the X Army Unit recently celebrated its first anniversary. During this time it has given 380 concerts, most of which were held in army units and at advanced positions. These concerts are highly popular among the officers and men. Particular favorites are the jazz orchestra and chorus directed by Captain Donetsky. The ensemble numbers many singers, dancers, musicians and acrobats among its members.

The Song and Dance Ensemble of the Central Club of NKVD (the People's Commissariat of Home Affairs of the USSR) has resumed its activities in Moscow with performances of its program, "Native Land".

Serving the Leningrad Front

The NKVD Ensemble has lately returned from the Leningrad front where it gave 178 concerts during its two months tour. An order issued by the command of the Front contained a vote of gratitude to the members of the ensemble. After finishing preparations on a new program, the ensemble plans to make another tour of army units.

From the very first days of the war, Uzbekistan has been regularly sending its finest masters of art to serve the men at the front. These include readers, singers, instrumentalists, and ballet dancers.

A concert brigade, consisting of artists from the Tashkent Philharmonic, Tashkent Opera Theater and the Leningrad Conservatory now in Tashkent, has returned from a six-months' stay at the front. The brigade gave over 400 concerts. A string orchestra provided the accompaniment for these performances. In a special order, the command noted the very successful work of the brigade and expressed thanks to all its members.

At the present time another concert brigade of Uzbek artists is at the front and has brought 1,000 gift packages to the men and officers. In the past year more than 100 concert brigades of Uzbek masters of art have visited the various war fronts.

China

(Continued from page 9)

China today. Everywhere you go in China today, you will find that thousands of soldiers and civilians are singing together. Mass singing and fighting are inseparable in China today.

The Chinese today are not only fighting; we are also singing, and a fighting and singing people can never be conquered.

The music of old China is weak and wailing; the music of new China is strong and militant. The music of old China is individualistic; the music of New China is collective. Through the change in Chinese music, you will find the change of the Chinese people.

The Chinese people have long suffered under the oppression of the feudalistic landlords, warlords, and imperialistic nations. We thought all our sufferings were due to our fate, thus our music was weak and lamenting. We lived a very individualistic life, and thus for thousands of years, we had no community singing or symphonic music.

In 1931, the Japanese invaded Manchuria. It was a shock to China just as the Pearl Harbor incident was a shock to America. The Chinese youth realized that someday China must fight Japan, and in order to do so, the 450,000,000 Chinese people must be awakened and mobilized. They went to villages and factories to speak to the people, shouting, "Japan has in-

vaded Manchuria, the Chinese people must wake up from their complacency and be ready to fight these invaders". Among these young workers of national liberation was a young Chinese musician by the name of Nieh Erh. He began to write rousing songs for the people, and soon they became very popular songs.

But in 1935, Nieh Erh was murdered by the Japanese, and so I, as one of his close friends, took up his torch and continued his work by starting a mass singing movement in China. I fully realized that the people must give up their individualistic way of living, and I also remembered that once I saw on the cover of an American songbook: "Music Unites People", and that is how I got the idea.

The mass singing movement started in China with a small group of 60 people in the Shanghai Y.M.C.A., in the winter of 1935; but in the spring of 1936, it became a group of 1,000, and then it spread like wild-fire. Very soon, even the people in Tibet were singing these patriotic songs in mass. Villages and cities organize their own mass singing groups. Members of these groups not only learn how to sing, but they also teach others to sing. From person to person, from mouth to mouth, the mass singing movement spread all over China.

In 1937, the war of resistance against Japan broke out, and Gen. Chiang Kai-shek ordered myself and all the song leaders to join the Army and teach the soldiers to sing, and now the Chinese army is a singing army. More than 1,000 songs have been written by the Chinese musicians to be used by the people in this war.

By now I think that you will like to know what types of songs we sing. The first type is, of course, the Chinese folk songs. Their tunes are rich and beautiful; but their words are not suitable for our use, so our musicians just change the words to meet the war purpose, thus "pouring new wine into old bottles".

The second type is the combination of Chinese and Occidental music. I personally feel that there is a great future for this combination. One of the best is "Work As One", which the Chinese people sang when they built the Burma Road.

WORK AS ONE

Let us work as one. Our boys are fighting at the front.

*Let us help them from the rear,
We will finish this road, we will dig this trench,
We will do everything to win this war.*

*What we have is nothing but sweat and blood,
So let us stick together and work and fight
Till all the Japanese invaders are driven away from China.*

Incidentally, "Work As One" has been adapted by Morton Gould as a symphonic piece called "March of New China". I heard it over the radio, and I am quite pleased with his excellent work.

The most popular song in China today is a marching song called "The March of the Volunteers" or better known in this country as "Cheelai". It begins with "Cheelai", which means "Arise", and it ends with "Chien Ching", which means "March On".

CHEELAI

*Arise! You who refuse to be bond slaves!
Let's stand up and fight for liberty and true democracy.*

All our world is facing the chains of the tyrants,

Everyone who works for freedom now is crying:

Arise! Arise! Arise!

All of us with one heart,

With the torch of freedom, March on!

With the torch of freedom, March on, march on, march on and on!

And the Chinese people are still marching on to victory and to a free, democratic New China.

ELLEN BALLON

Canada's Outstanding Pianist

"Passionate"

Chicago Tribune

"Intellectual"

Toronto Star

"Colorful"

New York Times

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Opera Guild Girded for War Service

Diversified Activities, from Victory Rallies to Collection of Instruments for Armed Forces, Meets Today's Challenge

By MARY ELLIS PELTZ

IN wartime any organization mobilizing the resources of several thousand citizens must not only reevaluate its contribution to the community, but study the means of expanding its program to meet the needs of the emergency. The Metropolitan Opera Guild, which was founded in 1935 by Mrs. August Belmont to broaden and extend the appreciation of opera and to support the activities of the Metropolitan Opera Association, has met this wartime challenge with a keen awareness of the issues at stake.

Never before, believes the Guild, has the defense of a great cultural institution like the Metropolitan Opera been more urgent. Letters constantly received from the armed forces emphasize the duties of the home front. "You are working for the same things we are fighting for," they say. "If you preserve them through the hazards of wartime—we shall not have fought in vain."

Accordingly this Winter the Opera Guild has mobilized its local organizations in some 30 communities near New York City as well as its city membership and large nation-wide membership of radio listeners in support of the Metropolitan Opera Fund. Guild members are endeavoring to raise one-third of the goal of \$300,000, which has been set to tide the Metropolitan over the present emergency caused by the delay of the alleviation from the real estate taxes and the wartime curtailment of the Spring Tour. Through a system of gold cards, every Guild member has been asked to serve as a worker for the Fund and the results thus far have been most encouraging.

New Activities

Meanwhile three new channels of activity have been explored in another direction, although by no means conflicting in purpose. To meet the needs of service men and women, the Metropolitan Opera Guild has first of all provided the means to get them into the Opera House for actual performances. Each Wednesday night the entire Guild box of 56 seats is turned over to the representatives of some 24 service clubs, thanks to the generosity of various Guild members, who also act as hosts and hostesses and even provide coffee and cakes during the intermissions. The letters which come to Guild headquarters every week testify to the delight which lonely men and women on leave feel in this taste of opera: one evening of beauty in months of stark army or navy service. Whenever an opportunity is found to set aside other seats in the theater for service men—not an easy matter in a season of sold-out houses—the Guild makes haste to purchase them

through its United Forces Opera Fund, which has been generously supported by The New York Community Trust.

A recent addition to the Fund has come in through the sale of blotters, decorated with samples of the old gold curtains which hung at the Metropolitan from 1905 to 1940, and which have now been cut in the shape of a diamond to symbolize the 60th anniversary Jubilee Year of the Metropolitan Opera House.

The collection of musical instruments for distribution by the American Red Cross in army and navy hospitals in the North Atlantic area has been enthusiastically undertaken by the Opera Guild as a most needed wartime service. It has been estimated that the manufacture of musical instruments has been reduced by 75 per cent by wartime restrictions. The Opera Guild has therefore stressed the usefulness of old instruments, which it has reconditioned and then supplied as specific requests were made by Red Cross Field Directors.

Instruments for Service

As these words are written, the Opera Guild is approaching the figure of 1,000 instruments, turned in by its members and other friends from the general public. Although it was announced that any instrument that could make music would be accepted, the standard has been surprisingly high, and many heirlooms and cherished treasures have been taken from safe deposit vaults and offered to the Opera Guild. Brass instruments and drums are in urgent demand, with especial emphasis on cornets, trumpets, saxophones and also clarinets and flutes. Such humbler instruments as the kazoo and tonette, ocarina and recorder, however, are also often requested. A special fund, to which the Community Trust has also donated most generously, has been raised to put the instruments in good repair, and their fine condition has been gratefully noted by the Red Cross authorities.

A third war activity of the Opera Guild is the purchase of operatic recordings for army camps and naval stations as well as warships. Distribution is carried on by the Armed Forces Master Records, Inc., which keeps in close touch with the tastes of the men and at the same time recognizes the desires of Guild donors to "send their favorite voice to war".

The challenge of wartime is also met by The Metropolitan Opera Guild in its responsibility toward the intermission features of the Saturday afternoon opera broadcasts. Last season the Opera Victory Rally made history in providing a vehicle for the voices of representatives of the United Nations. This year the theme of the program is "The Road to Lasting Peace" and



Young Patrons of a Special Children's Performance of "Mignon" Add to the Metropolitan Opera Guild's Collection of Instruments for Men in the Armed Forces. Receiving the Gifts with Hearty Thanks Are (from the Left) Ezio Pinza, Patrice Munsel, James Melton, Risö Stevens and Donald Dame. Lucrezia Bori Looks On

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The seriousness and significance of these addresses have been generally recognized by both press and public, even though they have been set midway in a musical program generally characterized as entertainment. The speakers themselves have been quick to appreciate the opportunities of a nation-wide hookup and the high cultural standard of the opera radio audience. The Opera Guild feels that the Texas Company, which sponsors the broadcasts, has played a real part in laying the foundations of lasting peace through making the time available each week toward such a lofty end.

The Opera Guild's other radio activity is its Tuesday night program, Metropolitan Opera, U. S. A., which is broadcast over the Blue Network from 7:30 to 8:00 EST and rebroadcast over WJZ for the metropolitan area from 11:30 to 12 midnight. The program serves as a half-way point between the Metropolitan Opera Auditions of the Air, on which are heard the young candidates for appointment to the Opera Company, and the Saturday broadcasts, where the full-fledged artists are presented. Metropolitan

Opera, U. S. A., provides a means for the younger members of the company, many of whom are for the moment entrusted with secondary roles in opera, to spread their wings and undertake leading arias with the accompaniment of a concert orchestra, for the approval and judgment of an audience in at least 15 states where the program is heard.

School Affiliation

If the post-war generation is to take its share in maintaining the cultural standards of the country, it must not be overlooked during the susceptible years of adolescence. The Metropolitan Opera Guild has thus continued to develop its affiliation with the public, private and parochial schools of New York City, New Jersey, Connecticut, Long Island and Westchester. This season two performances of "Mignon" are being offered to students of high school age at prices ranging from 35 cents to \$2.00. In spite of the difficulties of transportation these Junior Performances have more than repaid the investment in money and effort, and the Guild is proud to have sponsored already 18 matinees in eight years. When 3,500 young people can bring such an alert and well prepared reaction to the music of grand opera, it bodes well for the development of public taste in the future.

Four more children's books have been prepared under the supervision of the Opera Guild and written by Robert Lawrence on the operas "Faust", "Boris Godunoff", "The Magic Flute" and "The Bartered Bride", bringing the total number of Guild junior publications to 13.

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(Continued on page 183)

Opera Companies Expand Their Tours

(Continued from page 108)

Autumn. The Baltimore season will continue to run concurrently with the Philadelphia series.

Philadelphia Opera Tour

THE Philadelphia Opera Company, now in the final weeks of its sixth and busiest season, is completing a schedule of 100 performances, largely on tours booked by S. Hurok and National Concerts and Artists. Founded in 1938 by David Hocker, present general manager, and Sylvan Levin, who until his resignation late in January was artistic director and principal conductor, the organization states as its policies: opera in understandable, contemporary English; casts of young American artists, chosen for attractive appearances as well as vocal qualifications; emphasis on staging and theatrical effectiveness equally with musical elements; stress on ensemble rather than "stars" and productions with appeal to general American audiences.

1943-1944 will see a great extension of the company's engagements. The season's initial tours in October and November embodied a week in Canada and in cities in New England, New York, the middle West and Pennsylvania, the repertory comprising "Carmen", "The Bat" and "The Barber of Seville". These works and "Faust", "Tosca" and "Iolanthe", (the last two, new productions) constituted the repertory for a Philadelphia fortnight at the Erlanger Theatre.

The tour which the company is currently fulfilling started Jan. 6 in western Pennsylvania with 60 other performances to follow in over 20 States and Canada.

According to schedule, the tour will end at Hampton, Va., on March 10. The road operas are "The Bat" and "Carmen".

The roster of principal singers



A Scene from the Philadelphia Opera Company Production of Bizet's "Carmen"

names: Helena Bliss, Brenda Miller, Jane Cozzens, Marie Montain, Camille Fischelli, sopranos; Alice Howland and Betty Baker, mezzo-sopranos; Jean Handzlik, contralto; Joseph Laderoute, Gilbert Russell, Robert Stuart, John Scott, tenors; John DeSurra, Floyd Worthington, Charles Dubin, Ludlow White, baritones; Michael French and Seymour Penzner, basses. The company carries its own choral ensemble and orchestra as well as scenery and props. Ezra Rachlin, nominally associate conductor, has been leading the performances since Levin's departure. Other members of the staff are Robert Ross, stage director; John Harvey, production manager and scenic designer; Cornelia Linfield and Seymour Lipkin, pianists and coaches; Helen Stevenson West, costume designer.

Henry E. Gerstley, business executive and patron of music is president of the company and Mrs. Efreim Zimbalist, president of the Curtis Institute of Music, is chairman of the board of directors.

Many of the tour performances are booked in connection with community concert courses and large audiences have been the rule. Many cities played this year have requested return engagements, and there is the possibility of a substantial series in Canadian cities.

Baccaloni Travels Again

"MY mission in life is to make audiences happy—and I enjoy doing it." So says Salvatore Baccaloni, basso buffo and envoy extraordinary to mirth.

For the past four years he has been doing just this—not only at the Metropolitan Opera House, but on tour throughout the country at the head of his own opera company. For it was soon found that the Metropolitan Opera auditorium was not big enough to hold the genial and rotund basso—not because of his physical bulk, which looms largely on the scales tipping them at 300 pounds but because of the widespread demand to hear and see him in some of his famous characterizations. Of these, the roles of Doctor Bartolo in "The Barber of Seville" and Don Pasquale, are the ones in which he will appear on this season's tour.

And so again this season laughter

will resound from Maine to California in the wake of Salvatore Baccaloni and the artists he has gathered round him. The principals are Dorothy Chapman and Ruby Mercer, sopranos; Thelma Altman, mezzo soprano; Franco Perulli and John Carmine Rossi, tenors; Ivan Petroff and Claudio Frigerio, baritones; and Seraphim Strelkoff, bass.

The company of 25 carries complete scenery and costumes. George Schick is the musical director, with Dr. Francis Gromon as assistant. The staging is in the hands of Anthony Stivanello, who for the past decade has had charge of stage direction with the Cincinnati Opera Company. Scenery is designed by Eugene Dunke.

Some 40 cities make up this season's coast to coast tour, which opens in Blacksburg (Va.) on Feb. 21 and closes on April 28 in Toronto, Canada. Louisville (Ky.), Los Angeles, San Francisco, Portland (Ore.), Seattle, Vancouver, Winnipeg, and Minneapolis will present both operas on successive nights.

Nine O'Clock Opera

SINCE the Nine O'Clock Opera Company made its debut at Town Hall in 1940, this group of young, gifted American singing-actors have delighted audiences in more than 200 cities from coast-to-coast.

The eight young people responsible for the productions are all Americans, coming from every part of the country. With one excep-

Vera Weikel as Cherubino, Carlos Sherman as Figaro and Helen Van Loon as Susanna in the Nine O'Clock Opera Company "Marriage of Figaro"

tion, they met at the Juilliard Graduate School in New York where they were studying on scholarships although even at that time they were seasoned troupers for their years. Five of the singers have college degrees as well as musical ones. All of them have, individually, won concert laurels.

The Nine O'Clock Opera Company bases its productions on the sound theory that good opera, like good theatre, must be alive. The Italians have always heard their Wagner in Italian and the Germans have learned Verdi in German. It was time, decided these vital young people, that Americans had a chance to hear opera in their own language. The results—the fabulously successful tours of the past several seasons.

The present transportable, streamlined versions of "The Marriage of Figaro" and "The Merry Wives of Windsor" have been worked out in productions similar to Thornton Wilder's "Our Town". Modern evening dress has been substituted for the conventional costumes; a piano is used instead of the orchestra. Scenery is eliminated except for a few portable props and the narrator's remarks describe the non-existent settings as well as ex-

(Continued on page 251)

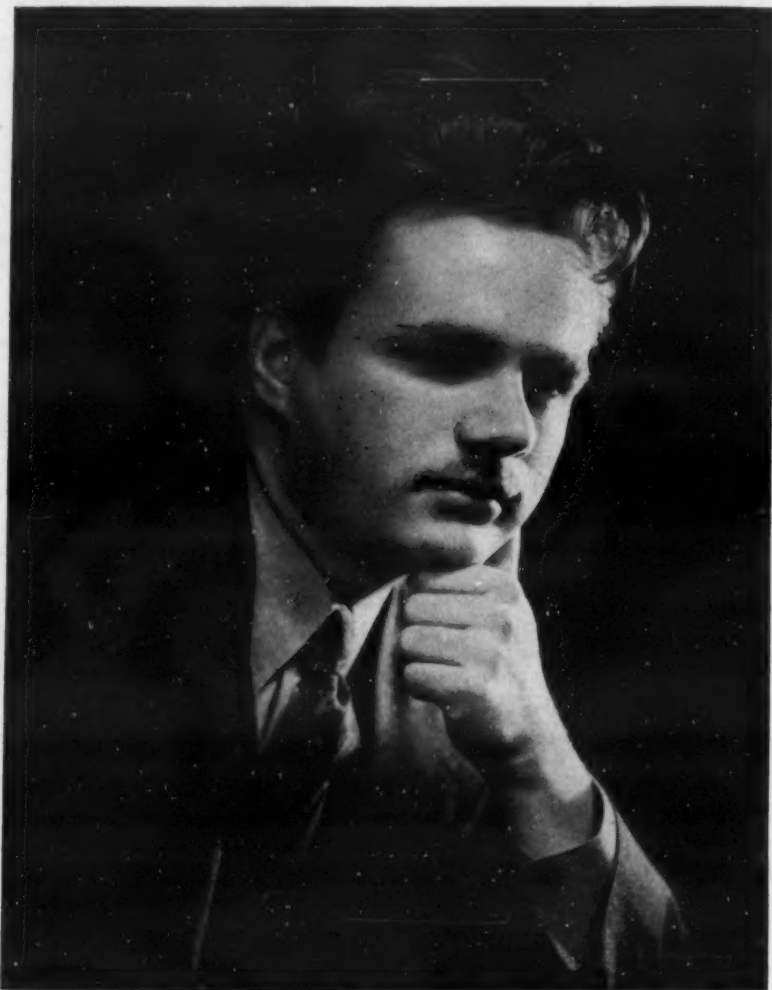


Salvatore Baccaloni as Don Pasquale



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"She played the Tchaikowsky Concerto with elfin-like tone, fine technique and grace." *Herald Examiner*

"Mary Becker charmed the ear, as well as the eye, in Tchaikowsky's Concerto." *Daily News*

DETROIT

"Mary Becker is a violinist with a fine tone." *Times*

CLEVELAND

"She dashed off the rapid-fire Sarasate's Introduction and Tarantelle with remarkable finish." *Plain Dealer*

CINCINNATI

"Mary Becker displayed an extremely facile technique." *Enquirer*

COLUMBUS

"Fine technique and good tone, displayed by Mary Becker." *State Journal*

KANSAS CITY

"Mary Becker, violinist, gave an effective performance." *Star*

DES MOINES

"Four thousand people heard her and loved it,—nothing less." *Reporter*

OMAHA

"A silken tone, sparkling brilliance of technique and excellent musical taste." *World-Herald*

OKLAHOMA CITY

"Hers was a fine warm tone and a nimble technique." *Daily Oklahoman*

NEW ORLEANS

"Mary Becker plays with a rich tone, taste and sureness." *Times-Picayune*

HOUSTON

"Hers was astonishing finger work." *Press*

FORT WORTH

"The high spot of the evening from an artistic standpoint was Tchaikowsky's Violin Concerto played by Mary Becker." *Press*

MEMPHIS

"Mary Becker played excellently." *Commercial Appeal*

CHATTANOOGA

"There was fine musicianship, great skill and interpretative technique." *Times*

SAVANNAH

"Mary Becker showed remarkable musicianship." *Morning News*

RICHMOND

"A brilliant performance, a naturally big tone, fine style, depth of feeling." *News Leader*

UTICA

"She played with lyric grace, was eloquent, sweeping and tender." *Daily Press*

ERIE

"Her mastery enthralled those privileged to hear her." *Daily Times*

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Bruno of Hollywood

"Among the best of American pianists"

N. Y. Sun

ALTON JONES

N. Y. Herald Tribune: "Excellent technical attainments."

N. Y. World-Telegram: "Temperament and the priceless boon of imagination."

Washington (D. C.) Herald: "A profound sense of poetry."

N. Y. Post: "A warm and ingratiating tone."

Des Moines Register: "An artist of deep understanding."

N. Y. Times: "The admirably managed floating tone was suave and under excellent control."

N. Y. Staats-Zeitung: "The solid, mature art of Alton Jones captivated his audience."

Washington (D. C.) Post: "His style is poetic, vitalized with imagination."

Omaha World-Herald: "An artist of the first rank."

N. Y. Journal: "The kind of pianist whom even the jaded concert-goer may listen to with interest."

N. Y. Sun: "One of the most enjoyable pianists now in our midst — a joy to watch as well as to hear."

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and Adventures in Songs*



JANE MILLER

*Mezzo-
Soprano*

NEAL VAN REES

Pianist



Miss Miller and Mr. Van Rees have been presenting their Operalogues for the past six years in the Metropolitan area. As soloist with symphony orchestra, Miss Miller was heard recently by an audience of 1500 people at the Brooklyn Academy of Music. They have also given joint recitals in New York and Canada in addition to broadcasts over Station WEAJ, New York.

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Elwyn

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Opera
Radio

Concert
Operetta



James Abresch

NEW YORK RECITAL
TOWN HALL, APRIL 20, 1944

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All of the world's great composers have set the lyrics of Shakespeare. Judith Doniger has gathered the best of them into a highly unusual recital. She has appeared in

concert, opera and in the field of radio. She possesses a voice of dramatic quality and is ideally equipped for the programs she has devised.

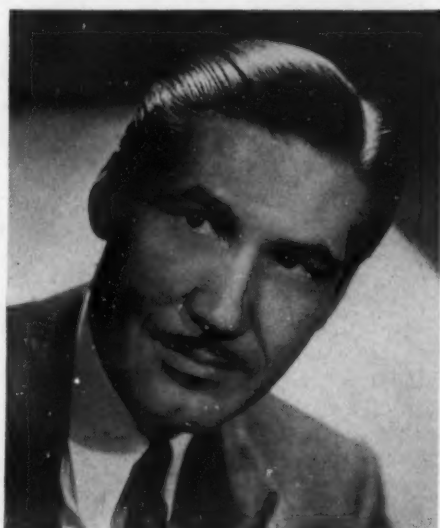
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Harriett Johnson, N. Y. Post



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N. Y. Sun

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Louis Biancolli, N. Y. World-Telegram

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R. L., N. Y. Times

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For detailed information of above artists see announcements featured in this section.

Drive Proves Opera's Universal Appeal

Letters from Contributors to Metropolitan Opera Fund Come From "Farthest Reaches of the Land"—President of Association Sees National Interest in Responses from All Walks of American Life

By GEORGE A. SLOAN

As Told to Edith Behrens

A CATTLE rancher in Espanola, New Mexico, who writes that he has a complete score of "Tristan and Isolde", and follows the opera bar by bar and word by word over the air, is one of the more than 18,000 contributors who have sent gifts to the Metropolitan Opera Fund during the first eight weeks of its current drive for \$300,000. The extraordinary public response we have received shows us that the opera has devoted friends in the farthest reaches of the land as well as in urban centers. No one could look at the thousands of letters pouring into the Fund's office without realizing what a broad cross section of our population is answering the Opera's request for help. We are discovering, moreover, that Opera lovers are not limited to one, ten or even a hundred different occupations and callings. Two nuns, a social worker, retired teachers and professors, a rural mail carrier, farmers, merchants, machinists and ministers form but a sampling of the responses to the drive.

A coal miner's wife has written a touching tribute, which speaks for thousands of others. Writing from the tiny mining town of Centralia, Washington, she says: "I might have lived and died without ever having known the beauty of an opera . . . were it not for the magic of radio and the broadcasts of the Metropolitan. And I am only one of millions of other common people in the same position". A social worker from Jackson Heights, N. Y., sends a contribution with the note: "Workers like myself on a very low fixed pre-war salary, are having a dickens of a time to raise a family and make ends meet . . . yet I just could not continue listening to the broadcast without sending the enclosed check".

Read Like U. S. Atlas

The places from which contributions have come read like a complete atlas of the United States and Canada. Whistle-stops, tiny hamlets, RFD numbers mingle with big city addresses. People who never in their lives would have known the beauties of opera have now incorporated the radio performance as the high point of their week. The best proof of the remote spots reached by the Opera programs are the letters themselves:

"Gents: In a little log cabin in the Black Hills of South Dakota I listened to your 'Rigoletto' today". From Wyoming: "Though I live beyond the railroad and almost at the end of the trail, Lily Pons's beautiful 'Care Nome' is



Two Contributors to the Fund Present Their Gifts to George A. Sloan, President of the Metropolitan Opera Association: Willard G. Wilson, a Bank Guard, and Thelma Jo Fisher, Young Contralto, Who Made Her Contribution as a Good Luck Charm Just Before Applying for a Marriage License

still ringing in my ears". "In our cabin in the foothills of the high Sierra, my wife and I aim never to miss a performance of Grand Opera". "With thanks from an isolated Indian reservation". " . . . even on my little Island of Sanibel in the Gulf of Mexico, I should pay for my excellent reserved seat". "Find enclosed one dollar from a nonagenarian who lives back in the hills of New Hampshire"; these enthusiastic tributes are constant reminders of the influence of the opera on far-away music lovers.

Gifts from Armed Forces

A number of gifts have been sent by members of the armed forces who enjoy the broadcasts in army camps or naval stations. One of the first contributors to the fund was Major William McChesney Martin, Jr., former president of the New York Stock Exchange, now with the Munitions Assignments Board in Washington. Indeed, the very first contribution opened in the Monday mail after the appeal had been launched came from Private Morris Greenman, a soldier now stationed in Africa, who knew nothing about the current drive, but who sent a money order in commemoration of the opera's Sixtieth Anniversary. Private Greenman, answering a note of thanks for his gift, later wrote that the news of the progress of the drive "not only brought me closer to home, but also convinced me that your wonderful institution is of the people and for the people". Commenting on the timeliness of his gift, he continued: "I was no more aware of your plans than the Axis is of our Victory plans".

All branches of the service have been represented, including Wasps, Waves, Spars and Wacs. Said one Wac non-commissioned officer: "The enclosed is only a fraction of the amount I'd like to send, but a corporal doesn't get a captain's sal-

ary"! Although the Fund is, of course, grateful for all these contributions by members of the armed forces, service men and women are not asked to give, since we believe that it is the privilege of the civilian population to support the cultural institutions of the nation for them in their absence.

Any gift, large or small, is welcome to help us reach and surpass the necessary goal of \$300,000. The reasons for this campaign have already been stated in the pages of this magazine.

That people all over the country want the opera to continue is obvious in their letters. Small personal incidents are mentioned in telling of the importance of opera to their way of life. Eighty-two year old Mrs. J. Louise Ryder of Mt. Airy, Pa., for instance, sent to the Fund a dollar "which I found in my husband's purse 26 years ago after his death and which I have kept all these years. I could not give it to anything that would give me more pleasure".

A National Institution

Certainly the myriad responses indicate that the people of America realize that the Metropolitan has become one of the great musical organizations of our time. It is no longer just a means of entertainment for a relatively few in New York City, but reaches the American people, in their homes in every part of the land. It not only provides the highest type of opera performance for this nation, but it has widened its scope to international proportions. Since the critical days of 1940, it has enlarged its schedule, drawn larger audiences to its auditorium, and spread its radio performances throughout the United States, Canada and Latin America. We are also privileged to carry these broadcasts to thousands of young men and women who are serving with our armed forces in

many parts of the world.

That music has charms to heal has become a truism. But one is reminded of that fact over and over in the letters from lonely people, the ill and the handicapped, which have come pouring into the Metropolitan Opera Fund office. That these friends of opera forget their troubles on Saturday afternoons is obvious from the following sample:

"Some 50 or 60 years ago, I was a regular subscriber to the Opera. My feet were as young as my spirit. For years I climbed five long, long flights of stone stairs and sat among the students—rows of us turning scores in rapt wonder and joy! Now I am an old lady, 78 years young. I sit in my one room, and just by turning a small knob, all the joys come back again. What gratitude I feel. I invent newer and finer backgrounds and more clever costumes. Then the tap of the baton and hours of happiness". So speaks Mrs. K. O. Ricketts of Stamford, Connecticut. And opera-loving friends all over North America are echoing her words in their letters and contributions.

As this is written, the Metropolitan Opera drive for \$300,000 has gone a little over the halfway mark. Entering its ninth week, a total of \$166,200 has been received. The numbers of contributions, and the sentiment of opera lovers, as well as the actual growing fund, give us promise of achievement of the \$300,000 goal, which will help to safeguard a great institution.

City Center Welcomes Ballad Singers

The American Ballad Singers, Elie Siegmeister, director, presented two performances of American folk music on Feb. 6 at the New York City Center.

Mr. Siegmeister has built his New York City Center program into a condensed folk history of America from the time of the Pilgrim Fathers right up to Bataan, music of early America, a group of American work songs, songs brought here from Europe, American legends, including Mr. Siegmeister's own "The Lincoln Penny" and "Ballad of Douglas MacArthur," and folk songs of today, including "Oakies" song, "Chilly Winds" and the mountain song "Rye Whiskey."

Paul Draper and Larry Adler returned to the New York City Center for four performances Feb. 3, 4 and 5.

They presented the same program which brought capacity houses to each performance of their previous New York City Center engagement.

Stokowski Leads WAVES Chorus

Leopold Stokowski was to conduct a chorus of 240 WAVES for an audience of WAVES at Hunter College on Feb. 8 under USO-Camp Shows' auspices.

The appearance on Feb. 14 for the same audience at Hunter College of Salvatore Baccaloni and his opera company in "The Barber of Seville" was also arranged.



Photo by
G. Nelidoff

IDA KREHM

"ONE OF AMERICA'S FAVORITE PIANISTS"

—*Chicago American*

"TRIUMPHANT IN EVERY INSTANCE"

—*Detroit Free Press*

"STATURE AND PERCEPTION"

—*New York Sun*

"WINS OVATION — TRIUMPH OF INTENSE ART — WONDERFUL PERFORMANCE"

—*Toronto Daily Star*

**"FEW MEASURE UP TO THE DEMANDS OF THE BRAHMS D MINOR CONCERTO..
HER PLAYING WAS A BRILLIANT SUCCESS"** —*St. Louis Star Times*

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"THE AMAZING

Carroll

Glenn"

CHICAGO SUN

"OUTSTANDING
WOMAN VIOLINIST
OF HER DAY
OUT OF THE TOP
DRAWER OF FIDDLERS"

PITTSBURGH POST-GAZETTE

TECHNICALLY, INTERPRETATIVELY
HIGH, NOT ONLY AMONG THE
PRESENT CROP OF YOUTHFUL PER-
FORMERS, BUT AMONG THE WHOLE
FELLOWSHIP, YOUTHFUL OR NOT.

NEW YORK WORLD-TELEGRAM

Concert Management **RAY HALMANS**
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THE ABUSE OF MUSIC IN FICTION

(Continued from page 28)

all the music in the book.

Evelyn's father lives in Dulwich, a stuffy, semi-suburban part of London on the Surrey side of the Thames. He makes antique instruments, virginals, harpsichords, viole da gamba, and will have no truck with modern music or modern instruments. "The piano," he declared, "has ruined the modern ear!" In the early part of the book, he comes home in the dusk and sits at an instrument he has been constructing, a combination of a harpsichord and a clavichord. When he has "slipped the last few jacks into place he quickly tunes the instrument" and proceeds to play Tudor tunes thereon. It seems highly improbable that even of a harpsichord and a clavichord. In a jiffy like a banjo or a guitar!

Moore made another serious mistake, musical and social in the book as it first appeared, but either persuasion or the ridicule of the critics induced him to leave it out of later editions. The episode cannot be dwelt upon here, but it showed the author's lack of musical knowledge in a highly amusing way.

Browning's Slips

Robert Browning was one of those people who think they know a great deal about everything. He was constantly patting himself on the back for this or for that. As a musician, he fancied himself greatly and he lugs in musical allusions wherever he has the chance, many of them as vague as he alone knew how to be. Browning was not careful about verifying his references as may be seen by the unfortunate use of a slang word, still current, towards the end of "Pippa Passes". But he needed a rhyme and so fell into an error which will hold him up to ridicule as long as the poem lasts!

Browning makes Childe Rowland (whom he borrowed from a song of the Fool in "King Lear") say: "The slug horn to my lips I set. . . . Just what a "slug" horn may be, nobody knew and nobody knows. Again, he needed a syllable to fill out the poetic foot, so "slug" did as well as anything else. As the poet is made to say in another connection in Besier's admirable play, "The Barrets of Wimpole Street": "When I wrote that line, only God and Robert Browning knew what it meant, and now, only God knows!"

His Abt Vogler employs a very fancy diction which, in effect, is less Abt Vogler speaking through Browning's lips than Browning speaking through the lips of the teacher of Meyerbeer and Weber. Playing a common chord, he "blunts it into the ninth"—the procedure is not entirely clear. At the end he says "My resting place is found, the C Major of this life". It seems strange that Browning conceived life to be in the key of C Major. It may be that the poet was one of those players who like this key best on account of its having no sharps or flats, which certainly cannot be said, abstractly, of Life. He may have liked the tone-color of the key. Women's preference for D Flat has already been mentioned. Players of brass instruments favor B Flat as the fingering is easier. Why should a poet not be allowed his predilections?

A Question of Taste

It is not invariably wise to attribute to an author the view of the characters in his books so we may overlook Bishop Blougram's somewhat sophomoric comment on Verdi, especially as so penetrating a critic as H. W. Chorley of the same era was impervious to the beauties of Verdi's scores. The bishop, you may remember, speaks of "Verdi's worst opera, the thing they gave at Florence, what's its name?" and "the mad houseful's plaudits near outbang his orchestra of saltbox, tongs and bones". (One can see Browning rubbing his hands in satisfaction over this passage!) I don't remember whether the bishop states whether the performance at Florence was a premiere or not, but if it was, "Macbeth" is the opera referred to as it is the only Verdi work first sung in the Tuscan capital. By the way, the bishop must have had a poor memory not to have been able to recall the name of the Shakespeare-Verdi masterpiece.

In "A Toccata of Galuppi's", we read of "sixths diminished, sigh on sigh". Browning probably meant minor sixths, as diminished sixths, while theoretically possible, are usually called perfect fifths. Anything less like a sigh than the metallic interval of a perfect fifth, would be difficult to imagine. Also a succession of them would, in Galuppi's day, have been decidedly frowned upon. At another place,

Browning, though he could not have been called inaccurate, was certainly guilty of the obvious when he spoke of "commiserating sevenths" and "lesser thirds so plaintive".

William Black, in one of his novels (again a bow to Elson) has his heroine go to the piano and play "Mozart's Sonata in A Sharp". I have never heard of this alluring piece, but I venture to say that if Mozart had written a sonata in this theoretically possible but as yet unseen key with a signature of ten sharps, it would have been performed with some trepidation! The contemporary novelist, Louis Bromfield, has the pianist-heroine of his fine novel, "Possession", when playing privately for some wealthy New Yorkers, give them the "Kreutzer" Sonata.

We all know how Coleridge's wedding guest "beat his breast, for he heard the loud bassoon", a privilege peculiar to the Ancient Mariner's auditor, since this instrument is never loud. It also figures in Tennyson's "Maud" in strange combination with a flute and a violin. This watery trio, it will be remembered, went on all night while the dancers "kept dancing in tune", a miscegenation of metaphor which would be about as bad as stating that the players played "in step". But the poet, having used a bassoon, had to find a rhyme for it.

Ruskin, another mid-Victorian know-it-all, did not like "Die Meistersinger" and wrote of it: "Of all the scranell-pipest, tongs-and-boniest, hideous caterwauling, this eternity of nothing was the worst so far as the sound went. As for the great Lied, I never made out where it began or where it ended, except by the fellow's coming down off the horse-block". Well . . . after all, merely a question of taste.

A Case of Clairvoyance

The late Baroness Hegermann-Lindencrone, who was Lily Greenough of Rochester, N. Y., and a cousin of the pianist, Amy Fay, as well as of James Russell Lowell and other well-known persons, published, sometime in the first years of this century, a book of highly entertaining musical reminiscences of Paris during the Second Empire. The book purports to be letters written to her family in America while she was a voice student under Garcia and Delsarte, and later when, as Mrs. Charles Moulton and the member of a prominent American banking family in the French capital, she was a frequent visitor at the Tuileries. Letters may have been the basis of the book but the uniformity of style, notwithstanding the fact that the period covered takes her from a 12-year old child to a mature woman with adolescent children, makes one feel that the letters were largely if not entirely re-written. She performs an amazing feat while visiting Havana in 1872. She is a guest aboard a German war ship commanded by von Tirpitz, later the apostle of "spurlos versenkt" submarine warfare. Requested to sing for the sailors, she



"obliges" with "songs from 'Pinafore'". As "Pinafore" did not see the light of day until 1878, Mrs. Moulton must have had the gift of prevision.

The great florid singer Luisa Tetrazzini in her autobiography (obviously the work of a ghost writer) tells of a command performance before the Royal Family of Italy when she sang "songs from 'Tristan und Isolde'." Now, that entrancing opera is singularly lacking "songs" in any sense of the word and there is scarcely a page in the entire score where Mme. Tetrazzini's voice would have been acceptable, let alone effective. A coloratura Isolde!

Anomalies in Films

Film producers are not, and seldom have been noted for accuracy of detail. The late Leslie Howard, in one of his films, took the part of a violinist and played, of all things, the Grieg Piano Concerto! Similarly, in the film version of "Little Women", Professor Baer, while wooing Jo in the person of the Hectic Hepburn, sang to her Tchaikovsky's setting of Goethe's "Nur wer die Sehnsucht Kennt". Internal evidence in the book establishes the story as taking place not later than 1865, since "Marmec" is in Washington nursing Civil War wounded. Tchaikovsky's song was not composed until 1869, so Professor Baer must have had a mind prehensile to the point of clairvoyance! In one of Nelson Eddy's films, the baritone sings arrangements of Chopin Preludes. There is no reason, of course, why he shouldn't, but then, conversely, why arrange Chopin for the voice?

Noel Coward, the glib if vastly talented musician-playwright-actor, in the stage direction of his somewhat diffuse "Conversation Piece" (well-titled!) instructs the actor to go to the "clavesan" to accompany the heroine in some songs. Now, Mr. Coward probably meant the "clavecin" and while he may be forgiven for the mis-spelling, the fact that this antique instrument was found in lodgings in Brighton, England, in 1810, seems far from probable. The exact date of the play is established beyond doubt by one of the characters. The piano had been invented by Cristofori exactly 99 years before that and although the instrument was slow in making its way into popular favor, it must have been a "pianoforte" upon which the gentleman played.

Most writers, we believe, verify their references to other technical and artistic fields. Why not music? It is no more a subject to be dabbled in than industry, business or gold mining. By skating so blithely over the surface, many clever authors have fallen into pits they have digged for themselves!



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Bruno of Hollywood

Falstaff— Lawrence Tibbett

(Continued from page 21)

elements enter into the nature of the operatic figure. It is a paradox, however, that Verdi has embodied this ribald plot in the most strictly formal music he ever wrote. One point above all others I found it necessary to make clear—that Falstaff, for all the adventures and preposterous situations in which he finds himself, is the one *gentleman* in the piece. This becomes plain in the last act. To the motley rabble of his tormentors he says, in substance: 'Look here! Without me you would be nothing. You would lack all inspiration to mirth, all means of fun'. As he declares in Shakespeare, he is not only funny in himself but the cause that mirth is in other men. And one should note well that Falstaff never goes under, regardless what tricks people may play on him. In the end, he is the strongest, most enduring type of the lot.

"Although I did, as I say, at one time study the Shakespearean originals I wish to make it clear that I do not consider it absolutely necessary, or even advisable, while preparing this or any other role, to concern oneself closely with the details of sources and backgrounds. I regard it first of all advisable to evolve a conception. Later, when this is done, there will be time to study sources and origins and such. But there is such a thing as a premature consideration of these things and the outcome can only be needless complexity and confusion. When the time for such study comes, elements that may easily be obscure at first will automatically clarify themselves and fall into their proper place.

"I believe the best way of studying a role is to let it mature and develop slowly. I always recall what Enesco told me when I asked him how he studied a composition he was going to play. He played it, he said, very slowly, like a child, without any thought at that stage of niceties and nuances of expression. Then he dropped it completely—put it out of his mind for a period of perhaps months without ever giving it a thought. In proper season he came back to it. Only then did he begin to perform it in accordance with its right tempo and expression. That, substantially, is my idea of acquiring an operatic role.

"For one thing I feel myself extremely grateful—namely, that I did not, when first studying Falstaff or Iago, allow myself to listen to old recordings of certain passages—passages like the 'Quand' ero Paggio' or Iago's 'Credo'—made years ago by Victor Maurel. I say this because Maurel, great as he was, took unbelievable liberties with the music. A student or an artist sinning so wilfully against the form and spirit of the music is likely to find himself in all manner of trouble. One can depend on it that Verdi, with all his admiration for Maurel, probably was more than once at loggerheads with him for precisely these reasons.

"It is sometimes the best thing that an artist is obliged to create a role all by himself, without seeing or hearing noted interpreters. Why,

The Role's the Thing

for instance, was Chaliapin so supremely great in what he did? Simply because he brought to all his parts a vision and an imagination exclusively his own."

Isolde— Helen Traubel

(Continued from page 21)

slowly. I found it advisable to make myself intimately familiar with the other leading characters in the work, with their sayings and doings, in order to make my characterization more colorable and convincing. However, I did not, in the course of my preparation, feel it imperative to consult different versions of the 'Tristan' legend or to embark upon a detailed or protracted study of Wagner's letters and other writings relating to the opera. I developed my impersonation exclusively in connection with the score and the poem. Today, whatever details may be subject to modification, I think I may say that its principal outlines are settled and that whatever has to be changed can be altered within this framework, without radically altering its fundamentals.

"Some years ago the singer, Anna Bahr-Mildenburg, wrote a book containing detailed directions for the performance of every role in 'Tristan'. This book has its points and contains much that is interesting. I have consulted it and found it stimulating. I made use of a number of its suggestions so long as these did not threaten to interfere in any way with the spontaneity of my own impersonation.

"On the whole, nevertheless, I feel I may say that I evolved my Isolde without closely observing other singers—famous or otherwise—in the part. I developed my own ideas without trying to make them conform to the conceptions of this or that artist. I saturated myself with the music, from which—and from the poem—I obtained the notion of what Isolde should be. And it is exclusively in accordance with the kind of woman I feel her to be that I allowed my embodiment to mature.

"I may be allowed to elaborate briefly on one or two details of the action which occasionally offer room for disagreements. Take, for example, the waving of the scarf in the second act, as Isolde calls her lover to her side. There have been artists who continued waving this piece of veiling even after they have caught sight of the approaching Tristan. I myself feel that, to start waving it a second time, is an anti-climax, since the motif of the waving scarf goes from the treble instruments to the deeper instruments—at which point I feel Isolde to be interested only in reaching Tristan. Further gesticulation would thus become superficial and meaningless. Therefore, I see no reason whatever for continuing it.

"Then there is the business of Isolde occupy-

ing herself, at the moment of her supreme reunion with Tristan in the third act, with throwing a blanket over the dying hero, of smoothing it out or tucking it in. This, as I understand it, is a gesture of tenderness and of concern for Tristan's comfort. As such, I feel it to be wholly logical.

"In the 'Liebestod' Isolde addresses herself to some undefined 'Friends'—'Freunde'—I have been asked just whom she refers to, by this collective term. I could say, to no one in particular yet to everyone in general. In Isolde's pure mind it is no question of personal identification or distinctions—her spiritual vision embraces not this or that person or group on the stage but everyone, everywhere. The word, as she employs it, becomes invested with universal connotations.

"Speaking of the 'Liebestod', I know, of course, that Wagner on one of his Venetian journeys visited an art gallery in company with Mathilde and Otto Wesendonk and was 'sublimely moved', as he said, by Titian's painting 'The Assumption of the Virgin'. 'This', he is reported to have exclaimed, 'is not the Mother of God, it is Isolde in her love transfiguration'. If, however, I were asked whether such a transfiguration accords with my own conception of the 'Liebestod' I should feel obliged to reply that it does not."

Boris— Ezio Pinza

(Continued from page 21)

tory, was not a truly bad man, let alone a monster. He helped the moujik with some of his reforms. In preparing the role I did some reading in Russian literature (Tolstoy's 'War and Peace', among the rest), but as a matter of fact history does not tell us very much about Boris, who reigned only a few years.

"The trait which I find predominating in the character of Mussorgsky's Boris, the one which, in my opinion, should be primarily emphasized in the opera, is the fear which haunts him that his son may not inherit the kingdom when he is gone. He makes very plain exactly this point in that scene in the tsar's apartments (a passage omitted at the Metropolitan) in which he shows the boy on a map the domains which he hopes some day will be ruled by him. More than anything else it is this dread which consumes Boris's mind. He knows, naturally, that people are conspiring against him, plotting his downfall—people like Shouisky, for example. That does not especially bother him. Napoleon himself was surrounded by traitors and plotters and he knew it. And Boris faces this threat quite as bravely.

"The one thing that torments him is the idea that something may occur to rob his son of the crown. That thought is the one torture he cannot face."

Bartolo— Salvatore Baccaloni

(Continued from page 21)

other of the opera depends on my colleagues in the performance. The details of my interpretation must be determined by the moods, the attitudes, the movements and the gestures of the various artists associated with me. And what might be perfectly right at one representation might be wholly inappropriate at another.

"I find it most important for the action as a whole and for my own impersonation in particular that the aria of Bartolo, 'A un dottor della mia Sorte' has been restored to the score. The old one composed by Romani, 'Manca una folia', which so long was allowed to supplant it, was little more than a piece of *parlando*, much simpler than Rossini's own air and also much less characteristic.

"I was not in favor of doing the 'Barber of Seville' in an English version. In fact, I think it as good as impossible."



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C'est la Guerre—for String Quartets

By HELEN L. KAUFMANN

IT takes many years to build a string quartet, but only one war to make drastic changes in the building. Though most quartets have bravely hung out the sign, "business as usual during alterations", there is no denying the alterations. One or two have even been obliged to close up for the duration. The summons of the draft board is not to be ignored.

To the question, "When is a quartet not a quartet?", one can reply "when its first violinist is drafted". An induction notice came to Felix Galimir at the height of the 1942-43 concert season. A deferment kept him with his quartet until April, when he changed to khaki, shouldered his fiddle, and entrained for Greensboro, N. C.

Violin to Flute to Mop

Galimir writes of his army life, "At first I tried to blow the bugle with not too much success, later on I switched to the flute and piccolo with much better results, and am playing them now in the Army marching band. In the Radio band I play the violin. We have regular weekly radio hours apart from special occasions. Once a week we have one hour of classical music... we play all kinds of chamber music. Our newest addition is the BTC No. 10 Sinfonietta... which, like the rest of the chamber music, is under my leadership. Besides, I play very often to uphold civilian morale in town. The remaining time is spent scrubbing, sweeping, mopping and cleaning barracks and especially latrines".

The original Galimir quartet is no more. Its cellist, Arthur Winoograd, was likewise drafted and there was nothing for the two women who were left but to join other groups.

The Busch Quartet opened its arms to Lotte Hammerschlag, violinist of the Galimir, when their own Karl Doktor fell ill. The Busches had toured in Europe until their indignation at the Nazi regime

Sudden Changes in Membership Caused by Draft Fail to Daunt Organizations—Several Continue Their Musical Activities in Army Either as Units or Individually—War Conditions Scatter Players Across Two Continents

drove them to America. They have remained together here, save for the one change mentioned. Another group, however, also escaping from the Nazi menace, proved less cohesive, for they arrived in Mexico together, only to part company there. And this after twenty years of close association! Three fourths of the quartet waved goodbye from the dock of Vera Cruz to Jenö Lener, their first violinist, when he continued his journey to New York. Nothing daunted, he found three others there, and the Lener Quartet, revised and edited, goes on.

So too does the Musical Art, which has been affected, but not destroyed. The horrors of war have proved geographical for this group. All have lived in or near New York for the seventeen years that three of them, at least, have stuck together. In 1942, however, their distinguished cellist, Marie Romaet, became first cellist in the Baltimore Symphony, replacing a man, and demonstrating at the same time that woman's place is in a symphony orchestra. She teaches at the Peabody Institute as well. Nevertheless, when Sascha Jacobson, first violinist of the group, wires her that a concert is scheduled, she gets home to rehearse and to play the concert. William Hymanson, violinist, is the only "vulnerable" member of the Musical Art Quartet.

The Vulnerable Spots

Vulnerability is much in evidence, especially among second violinists. Thus far, no member of the Budapest has been drafted, good fortune for them and for their audiences. Nor has the Curtis, a much younger organization, suffered personnel changes, though they are touring with a sword suspended over their heads. The Guillet Quartet are holding thumbs for

their viola player, Frank Brief, who has till now been allowed to remain with them, and with his wife and two children.

The Coolidges, however, can a tale unfold, a war theme with variations. When their second violinist, Jack Pepper, went off to San Diego, California, to play the violin in uniform, with Victor Gottlieb, the quartet's cellist, to bear him company, the other two took in help "by the day" while they sought a couple of guaranteed non-draftables. They found Naoum Benditzky as cellist, and Leo Rudin as second violinist. Rudin's poor eyesight had disqualified him when he went for his first induction, and for some months, all went well. Then David Dawson, viola player, enlisted, and just after he had departed for Washington, D. C., to play in the band there, Rudin was reclassified in 1A. Not long after, he too was in uniform. He was sent to the University of Minneapolis to study engineering, which he found not so remote from music as he expected, for the theory of sound presented in his text-books proved to coincide with one worked out for musical purposes by William Kroll, first violinist of the Coolidge. Louis Graeler filled Rudin's chair, Jascha Veissi, Dawson's, and Daniel Saidenberg took over Benditzky's when the N.B.C. orchestra claimed Benditzky. Now peace reigns again—an uneasy peace; Saidenberg is just under thirty-eight. Some quartets have but one string player to give for their country. The Coolidge has broken the record.

The Perole are not far behind. A year ago, they lost George Ockner, their second violinist, to an army band in Atlantic City. Now a corporal, he has been sent to New Haven, to play in the orchestra at Yale. His successor, Samuel Kissel, pre-Pearl Harbor

father of two, is at the stage where he watches the mail daily for an induction notice. Lilian Fuchs is exempt, barring the draft of women, Ernst Silberstein, cellist, is over age, while Joseph Coleman, first violinist, says "The Army has put me on the shelf".

Jacques Gordon and Feri Roth are also, in the army sense, hors de combat. But David Sackson, Gordon's former second, and Fritz Magg, his cellist, are both making music for Uncle Sam, while Gordon carries on at the Eastman School in Rochester with a new quartet family. Feri Roth jestingly calls his present group the F quartet, not only because his first name begins with that letter, but because of the 4-F's bestowed on Oliver Edel, cellist, and Michael Kuttner, second violinist.

Indirectly, the war has had its effect too. The Pro Arte are scattered. Robert Maas, their cellist, was obliged to go to Belgium for his health, and now that he is restored, cannot return to this country because of war restrictions. M. Onnou, their first violinist, died. The other members are teaching in Western universities. Of the London String Quartet, two members, Warwick Evans and William Pennington, have left war-torn England to settle in California, while their violist, William Primrose, travels to join them whenever and wherever a series of concert beckons. Rudolph Kolisch lost two men to symphony orchestras, the third to the army, and has not yet reorganized.

Grillers Together—in Uniform

Probably the ideal of a string quartet in war time has been achieved by the Griller Quartet who, for the past three years, have all been assigned to the same R.A.F. unit in England. Philip Burton, their viola player, wrote in a letter to his American manager, "We certainly never imagined that it would be possible to get through as much work as we have done since being in the Service. The powers that be have been, for the most part helpful, and realize that a decent (?) string quartet has to work hard to keep up a standard. So we now have a fair amount of time for rehearsing, and still are billeted out of camp, which is a real help. We are really rather proud, I think, of having created a considerable demand for chamber music in the R.A.F.; we have had some amazing experiences playing on operational stations to the chaps both before and after they do their stuff. As you can imagine, it is a real thrill to be in the smallest way of assistance to the pilots and crews; and to judge from what many of them say, it really isn't so very small."

This is the sugar coating to the pill of separation for many players in the army. They have been assigned to the task they can best do. They have not been ordered to exchange the bow for the sword, but to aid the war effort by means of morale-building music. They and the army they serve will be the richer for their contribution.



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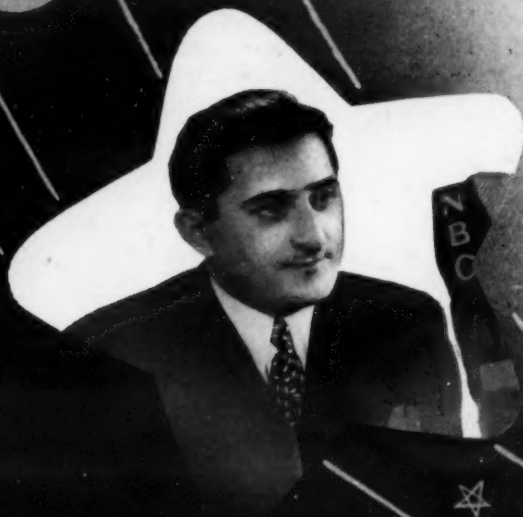
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- II. Duet: Soprano and Contralto
Mira Norma (Norma) Bellini
- III. Quartet
Three Fuguing Tunes Wm. Billings
(1746-1800)
- IV. Duet: Contralto and Tenor
Home to Our Mountains (Il Trovatore) Verdi
- V. Quartet
The Lion and the Lizard (Persian Garden) Lehmann

INTERMISSION

- VI. Quartet
Three Love Songs Brahms
- VII. Duet: Soprano and Baritone
Silvio-Nedda (Pagliacci) Leoncavallo
- VIII. Duet: Tenor and Baritone
O, Mimi tu piu non torni (Boheme) Puccini
- IX. Quartet
Dance a cachuca (The Gondoliers) Sullivan

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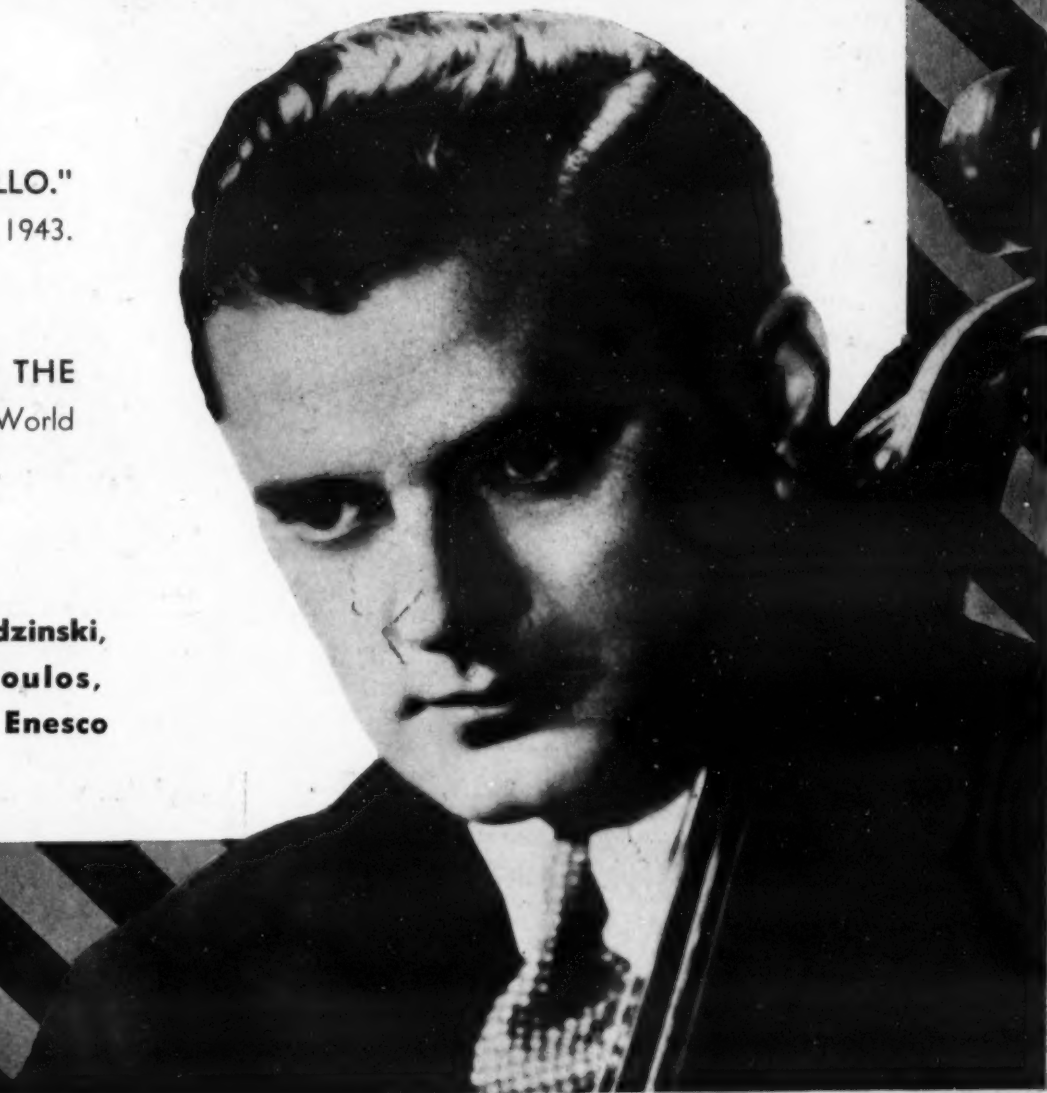
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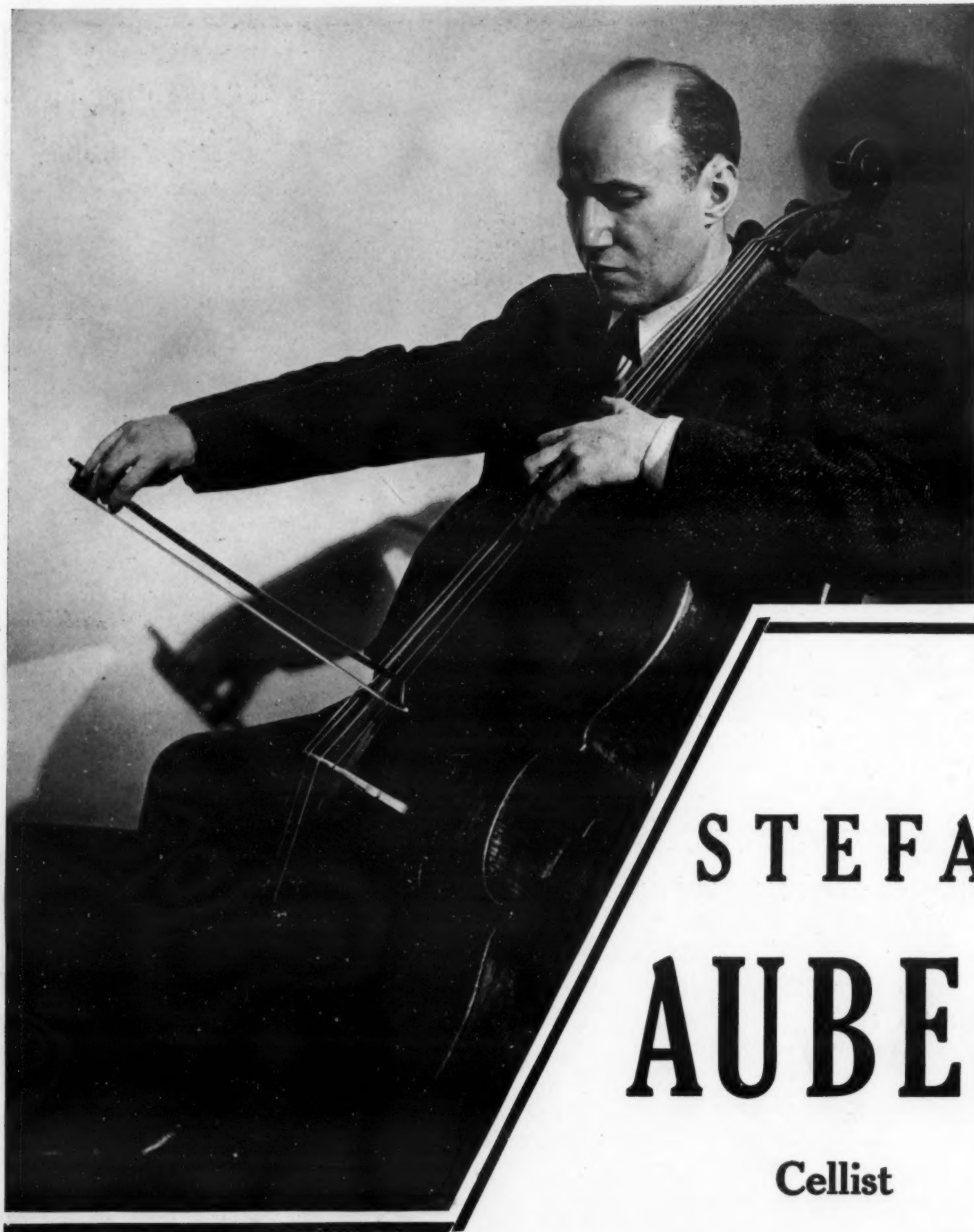
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Emile Baume Acclaimed At Town Hall Recital

(Headline from New York World-Telegram Jan. 8, 1944)



Emile Baume, French keyboard artist, added a few cubits to his stature with last night's program in Town Hall, featuring music by Rameau, Chopin, Ravel and Liszt.

Earlier appearances proved Mr. Baume's mastery of technic and fine poetic feeling; last night's confirmed first impressions besides bringing in a still greater display of insight and style. Mr. Baume's best is fast becoming tough competition for the biggest talents in the business.

The Chopin group was evidence alone of deepening grasp.

The three items—Fantaisie, Opus 49, Nocturne, Opus 27, and Scherzo, Opus 39—were run off as if Mr. Baume went with the music. They seemed made to order for the probing poetry and color-sense at his command.

Besides, the long-haired, poetic-visaged Frenchman looked almost the

Chopin original. As if regretting he had not composed the music, he did the next best thing and played it as if he had. He paid Chopin the compliment of respecting and revering every phrase as if staking his prestige on it.

While the program hit interpretative high in the Chopin group, the featured entries were pieces from 18th century France, brought out of hiding in keyboard renderings by the French Diémer.

Transcriptions of Classics

The gavottes and "airs" were lightly perfumed dainties, a bit on the simple side, but enchanting in their refined ease. They add to the miscellany side of repertory. Certainly, the way Mr. Baume played them.

What struck me most about Mr. Baume's style was the trick of keeping technic fully shrouded in bigger schemes of interpretation. All good art is that way. The "how" doesn't seem to matter in the end product.

Mr. Baume's readings all ticked. What made them tick was his secret.

—Louis Biancolli

Now Booking Season 1944-1945

Facsimile from N. Y. Times, Jan. 8, 1944

EMILE BAUME GIVES PIANO RECITAL HERE

French Artist's List Includes
Works by Handel, Chopin,
Ravel at Town Hall

By NOEL STRAUS

The distinguished playing heard from Emile Baume, French pianist, at his recital last night in Town Hall, was characterized by sanity and sincerity of approach throughout a program well chosen to display his abilities in the best light. Mr. Baume is primarily a sensitive lyricist in his art, rather than a heroic performer, and the offerings on this occasion ideally served his purpose.

To an uncommon degree he put self in the background, concentrating his attention entirely on the essential meaning of the music under consideration, and in every instance his readings were imaginative and comprehending. The performances were invariably clean and technically secure, and all of them proved Mr. Baume uncommonly gifted as a colorist.

The wide variety of tinting at his command found rich outlet in the Handel "Chaconne" in G major at the start of the evening. All of the many variations of the theme in this classic were expertly contrasted not only in this respect, but also in dynamic and rhythmic treatment. And here the artist's firm control of structural patterning was evidenced from the initial variants to the imposing climax at the close.

This architectural insight was also to be found in the extremely interesting interpretations granted the Chopin and Ravel contributions. In the Chopin "Fantaisie," which was most individually and logically unfolded, the introduction was taken at a brisker tempo than usual, but not at the expense of its poetic content, and instead of playing the two repetitions of the chief themes of the main body of the composition similarly, the first restatement was made more introspective and the second more dramatic and intense, so that the work as a whole avoided the sense of a want of development of the thematic material, often felt when the masterpiece is less skillfully integrated.

The Chopin "Nocturne" in D flat and Scherzo in C sharp minor were also original and convincing in design, as were the various components of Ravel's "Tombeau de Couperin," which was presented with real Gallic refinement and marked beauty of mellow, singing tone. In the opening group Mr. Baume was eminently successful in bringing true classic restraint to his exquisitely colored presentations of Diémer's finely wrought transcriptions of a group of pieces by Couperin and Rameau. Especially noteworthy was the "Gavotte pour les Heures et les Zéphyrus" from Rameau's opera, "Les Boréades," an enchanting bit of music fascinatingly set forth in the subtlest of delicate hues. The program also contained Liszt's "Au bord d'une source" and "Mazeppa."

Steinway
Piano

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James Abresch

Doris Doe

MEZZO SOPRANO
METROPOLITAN OPERA



NEW YORK HERALD-TRIBUNE:

"Miss Doe sang with notable range, power and well sustained vocal line; her interpretations told of understanding of the music in this unusual and exacting list of songs. Her top notes were strong and proclamative and effectively projected emotional climaxes. The lower register had appealing warmth. The singing was expressive, laudable for imaginativeness."

* * *

NEW YORK TIMES:

Olin Downes

"It was a song recital which bore witness to Doris Doe's soundness as a singer, her intelligence as an interpretative musician and her curiosity to explore untrodden paths of vocal literature."

* * *

NEW YORK SUN:

"Hers was an intellectual recital, all tasteful, all recherche. Her interpretations were those of an artist and the voice was well used. No one could have been more conscientious in behalf of every song, and the favorable show of applause was proof that virtue is not necessarily its own reward."

* * *

NEW YORK WORLD-TELEGRAM:

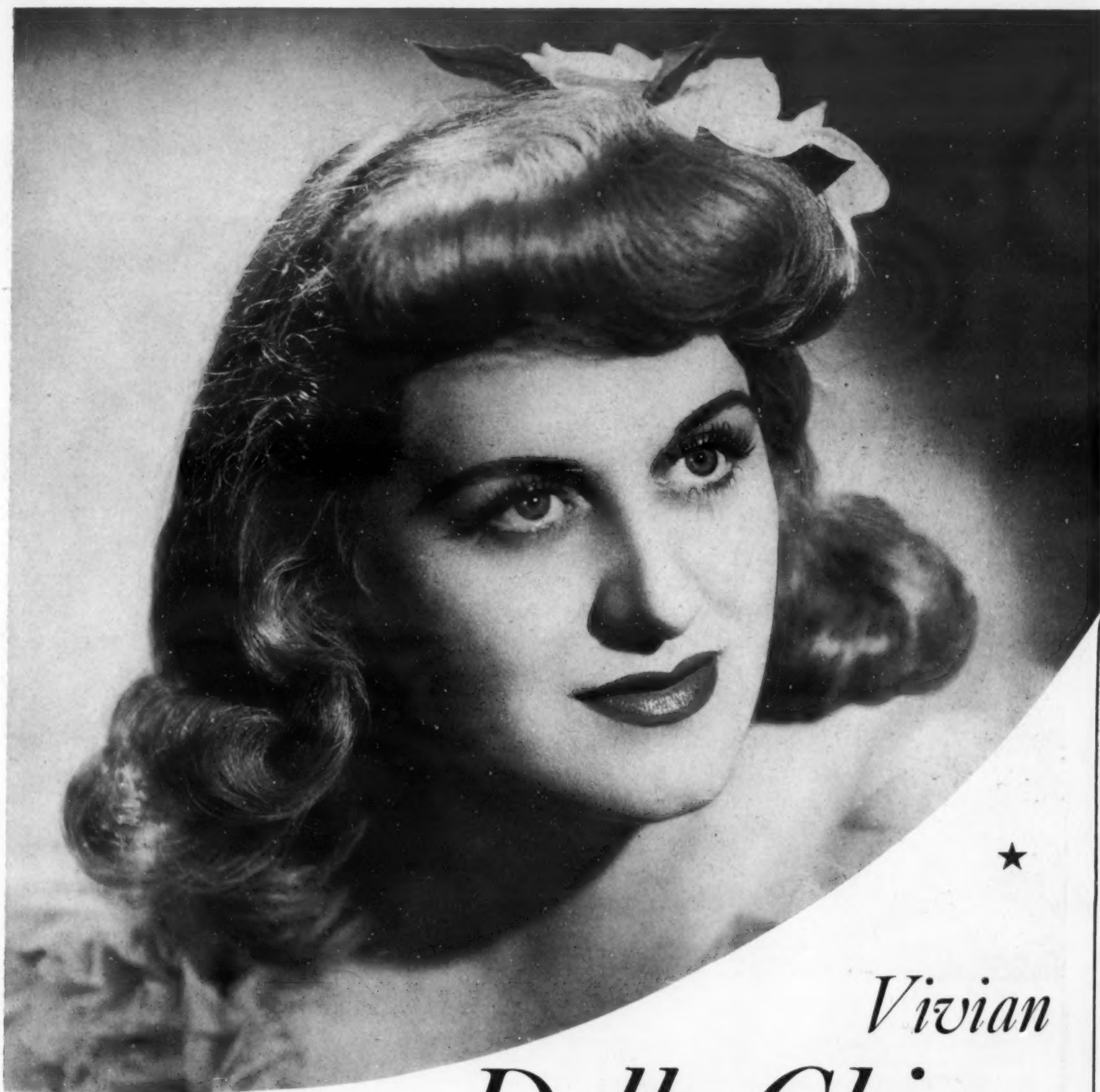
"One is thankful for the opportunity to hear so much 'new' music and especially for the intelligent manner in which Miss Doe delivered it."

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**"MR. GARRIS' STYLE IS
SOMETHING MARVELOUS
TO
CONTEMPLATE"**
NEW YORK POST

JOHN GARRIS

TENOR, METROPOLITAN OPERA ASSOCIATION



Bruno of Hollywood

IN RECITAL

GARRIS EXCELS AS LIEDER SINGER (*Headline*)

"The excellent qualities of Mr. Garriss' voice are well known here from his work at the Metropolitan since his debut there in 1942. These qualities were in full evidence last night. What was new was his lieder singing. In this field, his fine diction, his phrasing, and the taste and reserve with which he interpreted the songs, gave the impression that Mr. Garriss was an admirable singer here as well as in opera."

New York Times—Jan. 12, 1944

"Offhand you would expect an operatic tenor to have a gorgeous voice and little else and it is therefore my agreeable duty to report that John Garriss, who sang a recital in Town Hall last evening, exhibited all the symptoms of brains, and a well developed artistic conscience. His diction is impeccable, and he can turn a phrase with rare finesse."

New York Post—Jan. 12, 1944

"Mr. Garriss revealed a flexible, well controlled and freely produced vocal line. In all he attempted, Mr. Garriss possessed an inner musicianly approach and intelligence."

New York Journal American—Jan. 12, 1944

IN OPERA AND OPERETTA

GARRIS ADMIRABLE (*Headline*)

"In the romantic tenor lead, John Garriss won excellent success. He looked as young as the Ernesto role requires. His manner of lyric song was ardent and tasteful."

(Don Pasquale)

San Francisco Examiner—Oct. 30, 1943

"The star voice was the flexible and resonant tenor of John Garriss. He is a find;—watch him."

(The Rose Masque)

Los Angeles Times—Sept. 28, 1943

"A word of praise must go to Mr. Garriss for his well sung, convincingly acted Narraboth."

(Salome)

New York Herald Tribune—Jan. 7, 1944

"John Garriss should be singled out for his impressive account of Narraboth."

New York Times—Jan. 7, 1944

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CARMELA IPPOLITO

NEW YORK DEBUT A BRILLIANT TRIUMPH

Town Hall, October 19, 1943

Carmela Ippolito Concert

By LOUIS BIANCOLLI.

Among recent fiddling virtuosos debuting at the Town Hall, count in Carmela Ippolito as one of the neatest spinners of rich tone on the distaff side.

Appearing in the local habitat last night with a mixed program of old and new music, Miss Ippolito warmed up to brilliant expression after some mediocre paces. Technic and tone seemed made for one another in a smooth blend, and true feeling added the human touch that spells art.

Featured on the program was Ottorino Respighi's B minor sonata, other listings being the Mendelssohn and Nardini concertos, Bach's Chaconne and Debussy's 'Falla's Populaire Espagnole. Actually what featured the Respighi sonata was not so much the music as Miss Ippolito's amazing rendering of it.

Ordinarily the sonata is brushed aside as just another ambitious web of modernism gone wrong. Maybe a few hearings have brought out its real worth in clearer guise. Anyway, the late Italian composer couldn't have had better publicity for the neglected work than last night's reading.

Long-breathed melodic line gave Miss Ippolito's bowing arm fine scope for bold style. Certain soaring phrases glowed so in the bands of fine tone unwinding from the strings you were ready to grant Respighi top rank among recent writers for violin.

As keyboard colleague Vladimir Sokoloff seconded Miss Ippolito brilliantly in applying the same kind of dynamics and phrasing. The audience was in a highly appreciative mood.

NEW YORK
WORLD TELEGRAM
OCTOBER 20, 1943



CARMELA IPPOLITO IN VIOLIN RECITAL

Gifted Artist in an Impressive Performance Before Large Town Hall Audience

By OLIN DOWNES

Exciting violin playing was provided by Carmela Ippolito last night in Town Hall, playing rarely conspicuous, in that highly reputable auditorium, for its fire, color and technical address.

Even so sacrosanct a masterpiece as the Bach Chaconne became exciting and refreshing, though not always 100 per cent legitimate of the performance. Heaven knows one would rather hear that noble little deviltry and occasional virtuoso inconsistency than to hear it droned forth by the studious and routinized as if it were a legal argument instead of a legal argument. She did still better for lesser music. There was for instance the Respighi violin sonata, a piece quite plausibly melodic, and dramatically rhetorical, and dramatic in a finale which is too heavily scored, anyhow, for the best violin playing. But this music, with its prevailing songfulness and clarity, became an excellent vehicle for Miss Ippolito's talent. She made the most of it, with a singing tone beautifully full and varied in color, glowing, indeed blazing at climactic moments, and a technical command that made the most of second-rate material—a performance in which Mr. Sokoloff, pianist of the occasion, took a highly competent part. There are reservations to all this, but there was the gratifying predominant impression of the evening, of a gifted artist, a born violinist, come into her own, with something to say, and a convincing and individual way of saying it.

NEW YORK
TIMES
OCTOBER 20, 1943

"A BORN VIOLINIST, COME INTO HER OWN, WITH SOMETHING TO SAY, AND A CONVINCING WAY OF SAYING IT"

Olin Downes, New York Times, Oct. 20, 1943

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*Louis Biancolli, N. Y. World-Telegram,
March 18, 1943*



"LOUIS KAUFMAN

**is making a large
contribution to
American music"**

*Isabel Morse Jones, Los Angeles Times,
March 1, 1943*

1943 Press Highlights

"LUXURIOUS LYRICISM"

*Virgil Thomson, N. Y. Herald
Tribune, March 18*

"INTERPRETATIVE IMAGINATION"

John Briggs, N. Y. Post, March 18

"REALLY DASHING STYLE"

C. W. D., Boston Globe, March 12

"EXCEPTIONAL INTERPRETATION"

F. Lawrence, Los Angeles Examiner, March 1

"ONE OF THE FINEST LEGATO TONES OF THE DAY"

Rudolph Elie, Jr., Boston Herald, March 12

"SUPERLATIVE PERFORMANCE"

Los Angeles Times, Nov. 27

"BEAUTIFUL THROBBING TONE"

Mark Schubert, PM, March 18

"HE HAS TECHNIQUE ENOUGH FOR ANYTHING OR ANYBODY"

Warren Storey Smith, Boston Post, March 12

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— *New York Daily News*

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A black and white portrait of Jarmila Novotna, a woman with dark, wavy hair styled in a 1940s fashion. She is wearing a dark, patterned dress with a large floral brooch at the waist, a multi-strand pearl necklace, and earrings. She is looking slightly to the right of the camera with a soft expression.

S. HUOK
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Jarmila
NOVOTNA

STAR OF THE
METROPOLITAN OPERA

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Blanche Thebom

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— Simon, P M

"Here was singing that gripped the attention because of its warmth and expressiveness. The finest natural voice of any new singer heard in this city."

— Strauss, New York Times

"She has that intangible something that makes an audience sit up and take notice."

— Briggs, New York Post

"She won over a typical New York audience with the loveliness of her voice, the intelligence of her singing and the flash and spirit of her stage personality."

— Biancolli, N. Y. World-Telegram

"Among the top-ranking singers of our day. Surpasses any of the voices heard here in some time."

— Berger, New York Sun



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—Virgil Thomson, N. Y. Herald Tribune
January 12, 1944

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"The rise of Isaac Stern to the upper ranks of violinists has not been as sensational as that of some of his colleagues and predecessors, but he has arrived with an authority that indicates he belongs and plans to stay." —Taubman, New York Times

"He takes his place among the great violinists. His individuality is that of the composer's music he plays, and being a master of his instrument, he doesn't have the technical worries of lesser talents. As an artist he is an extraordinary and deeply satisfying combination." —Johnson, New York Post

"He is among the first violinists. It would be difficult for anyone to surpass the accuracy of his intonation and the beauty and carrying power of his tone." —Berger, New York Sun

"The whole evening was full of lovely music. It is rare to encounter artistry of this excellence." —Thomson, N. Y. Herald Tribune

"One of the biggest violin talents of our time." —N.Y. World-Telegram

"Mr. Stern has an exceptionally full and pleasing tone, a virtuoso temperament to call on when he needs it, and withal a complete personal self-effacement in approaching the music. What usually is a bore became a real musical experience." —Simon, PM

Isaac Stern

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STANLEY NEED

*Scores Triumph In Third
New York Recital at Town Hall*



James Abresch

NEW YORK TIMES

"Stanley Need, New Haven pianist, gave his third recital in Town Hall last night and disclosed unusually fine piano playing and the audience was warm in its response. He has feeling, sound taste, a rarely fine tone and excellent technique. His rhythm is unusual, his pedal noteworthy and his sense of style remarkable. The Liszt-Siloti piece and the "Marche Militaire," were both presented with lovely singing tone, exquisite blendings and considerable color, delightful rhythm, and admirable technique."

NEW YORK JOURNAL AMERICAN

"At his third annual recital at Town Hall, Stanley Need made a pleasant impression by his command of the keyboard and his sensitive, musicianly interpretations. This reviewer found much to praise in his performance of the Chopin group consisting of the Barcarolle A flat Waltz E major Nocturne and A flat Polonaise. In these, he manifested a sound appreciation of lyric episodes delightfully outlined and clearly etched; rhythms effectively pronounced, and total investiture limpid and artistically shaded to meet the demands of expression."

NEW YORK POST

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Virgil Thomson
New York Herald Tribune
November 10, 1943

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Cincinnati Post

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Seattle Daily Times

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N. Y. World-Telegram

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Orlando, Fla., Morning Sentinel

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JANUARY 17, 1944



De Bellis

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January 16, 1944



"... He played a very substantial program. His technical prowess is clear and his industry evident. He demonstrated these characteristics in a list of pieces that began with the Cesar Franck Prelude, Chorale and Fugue and continued with the Brahms-Handel Variations, the Chopin A flat Ballade, two Mazurkas and two Etudes by the same composer and short pieces by Prokofieff, Mompou, Ravel. ... He is a well-schooled musician, evidently with a large and variegated repertory."

—Olin Downes, *New York Times*, Jan. 17, 1944

"... Abbey Simon has an excellent technical equipment, which enabled him to do full justice to the most difficult works on his list from the mechanical facet of his art. His most satisfying interpretation was that accorded Brahms' Variations and Fugue on a Handel theme, which were revealed with many touches of true imaginative insight and sensitively adjusted dynamic gamut. ... He may become one of our most worthwhile pianists."

—Jerome D. Bohm,
New York Herald Tribune, Jan. 17, 1944

"The feature of Abbey Simon's recital was his performance of the Prokofieff A Minor Sonata. He performed the piece quite brilliantly with a finely controlled technic and much expression. He was no less effective in the Franck Prelude, Chorale and Fugue. ... Mr. Simon was enthusiastically applauded."

—*New York World-Telegram*, Jan. 17, 1944

"He has an excellent technical approach to the keyboard and possesses a lovely singing tone capable of a wide scope of color."

—*New York Journal-American*, Jan. 17, 1944

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"Truly superb acting and singing by Margaret Spencer . . . her performance was a delight from beginning to end, but what was more impressive, she sang with the ease and security of a veteran, never pausing in her acting to do so."—*Boston Herald*

"Margaret Spencer rather stole the show from some pretty tough opposition. She has a remarkable voice, is pert and can act."—*San Francisco News*

"She has a brilliant coloratura voice . . . sparkling like champagne, and a delectable, pert way about her that captivated all present."—*Los Angeles Times*

"Margaret Spencer, as Rosina, was a delightful minx, arch in acting and excellent in her singing which was articulated carefully, musically, with great charm and distinction."—*Philadelphia Record*



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DEBUT AS PELLEAS WITH THE METROPOLITAN OPERA—Jan. 26, 1944

"Martial Singher, as Pelleas, was the glory of the evening. Vocally impeccable and dramatically superb, he animated the opera personally."

—Virgil Thomson, *New York Herald Tribune*

"A fine and experienced artist . . . an authoritative actor . . . a potent element of the occasion."

—Olin Downes, *New York Times*

AMERICAN RECITAL DEBUT, TOWN HALL—Jan. 28, 1944

"The Metropolitan's new Pelleas, Martial Singher, deserves a section of his own. Mr. Singher was a fine Pelleas on Wednesday night, both vocally and dramatically, and on Friday night he appeared in Town Hall to sing one of the season's most absorbing recitals."

—*The New Yorker*

"A musician, a showman and an artist to his fingertips. His vocal gifts are great . . . definitely unusual. . . . An English-speaking audience laughed, wept, and obviously understood what he was singing, though he sang in French and in German."

—Virgil Thomson, *New York Herald Tribune*

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BOSTON HERALD



SMETERLIN

NEW YORK WORLD-TELEGRAM, November 15, 1943

NEW YORK HERALD TRIBUNE, November 15, 1943

"The most remarkable facets of his art were in evidence. His astounding variegated dynamic gamut, his ability to keep the quality of his tone persuasive, even in the most sonorous of fortissimi, along with the musical sensibility which enabled him to convey the more intimate aspects of Chopin's music so convincingly, were present."

"Expressive shading and phrasing, combined with probing poetic insight, worked marvels of artistic reading in Mr. Smeterlin's authentic style."

NEW YORK SUN, November 15, 1943

"The possessor of a superior basic equipment, he brought to bear a fleet and accurate finger technic and his playing was sensitive and suffused with charm. His tone was of distinctive quality and the style was altogether convincing."

NEW YORK POST, November 15, 1943

"Jan Smeterlin played with excellent pianism and a warm, mellow tone. He has keen sensitivity to the kind of coloring required by Chopin's individual style, and in addition, the necessary technical means to execute the virtuoso passages with subdued or vigorous clarity whichever he chooses . . . brilliantly played when brilliance was needed."

BOSTON HERALD, November 1, 1943

"Abundantly present throughout the recital was the pianist's fine lyric touch, his flair for the inner voices and his encompassing technic."

"HIS CHOPIN TOO IS LIKE NOTHING ELSE ON EARTH"

Steinway Piano

VIRGIL THOMPSON
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Miriam Solovieff

"SHE IS THE STANDARD BY WHICH
YOUNG VIOLINISTS MAY BE JUDGED"

New York Sun

New York Times, Oct. 23, 1943

"Miss Solovieff played with the warmth, rich expressiveness and keen imagination characteristic of the performances one has come to expect of her."

New York Sun, Oct. 23, 1943

"Miriam Solovieff at her Town Hall recital last night renewed previous impressions of her excellent attainments as a violinist."

New York Journal American, Oct. 23, 1943

"She delighted a large audience by her sincere and sweeping performance . . ."

Nashville Banner, Oct. 23, 1943

"Miss Solovieff showed fine mastery of her instrument."

Montgomery, Alabama Journal, Dec. 2, 1943

"Miss Solovieff played with unqualified brilliance of tone, technique and understanding . . . came through a taxing program in a fashion that might be called triumphant."

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Alexander **UNINSKY**

SCORES NOTABLE TRIUMPH IN THIRD NEW YORK RECITAL



AND IN CHICAGO

"Mr. Uninsky made it clear that he has good title to a prominent place in the ranks of first-class pianists."

Chicago Sun, Monday, November 29, 1943

"Alexander Uninsky, a new name among first-class pianists who visit Chicago, scored a brilliant success yesterday afternoon in his local debut at the Civic theatre. He gave ample evidence of a fully matured and dazzlingly equipped artist."

Chicago Times, Monday, November 29, 1943

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2nd Transcontinental Tour
of the United States
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3rd Tour of South
America

Steinway Piano

RUSSIAN PIANIST GETS OVATION FROM A LARGE AUDIENCE (HEADLINE)

"Alexander Uninsky, Russian pianist, who made his first appearance in this country last February in Carnegie Hall, played there again last night before a large audience. He gave a big program in a big way, his style tending to the heroic, with extraordinary power and with brilliant bravura."

New York Times, Tuesday, January 18, 1944

"Alexander Uninsky is one of the most remarkable of present-day virtuosi. He has a technical equipment second to none, and he commands a widely variegated, often exquisitely applied, dynamic palette. In addition to the amazing adroitness of his performances his conception was musically absorbing as well, the tonal investiture throughout being ravishing in texture and color."

New York Herald Tribune, Tuesday, January 18, 1944

ALEXANDER UNINSKY'S BRILLIANT RECITAL (HEADLINE)

"Alexander Uninsky raised the week's quota of Russian keyboard virtuosity with a brilliant recital in Carnegie Hall last night."

New York World-Telegram, Tuesday, January 18, 1944

"His technical and tonal gifts were such as qualify him for the first rank of pianists of the day. He played more than half of the Brahms Variations on a Theme of Paganini with such dash and surety, such brilliant mastery of the thorniest difficulties, as to leave the listener regretting that he had not essayed them all. Again, in Chopin's C sharp minor Etude, his amazing speed and rippling fluency were such as only the most exceptional virtuosi can be expected to dispense. His octaves were something to remember."

New York Sun, Tuesday, January 18, 1944
by Oscar Thompson

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Music in Industry

(Continued from page 25)

sical to popular music are played for periods about 13 minutes in length. These programs are offered not merely between shifts, but while people are working, and the response to them has been almost 100% enthusiastic. Requests are welcomed and individual reactions are heeded.

As a recent survey, "Music in War Plants", made by Wheeler Beckett for the War Production Drive Headquarters, emphasizes, the psychological attitude of workers toward the music program is one of the chief factors in its success or failure. They must not be allowed to feel that they are "guinea pigs" in an experiment. And the plants which have gotten best results have been those which took pains to make the employees aware that the musical program was theirs to choose and to participate in.

New Uses As Stimulus

The effects of music as a stimulus are well known, but industry has found some new and striking uses of them. At the Sperry plants, for example, there used to be a disorganized rush at the end of the afternoon shift. Now, brisk marches are played as the workers finish their tasks, and they move out in rhythm, with a quickened step and refreshed spirit. On the other hand, workers in many plants have requested that marches should not be played during the lunch hour. An interesting sidelight is the fact that Strauss waltzes have been found most effective during the fatigue periods, which occur towards the end of the shift. The waltz rhythm, the buoyant mood of the music, and the lighthearted associations have a marked effect upon tired listeners.

With the aid of music, workers get started in the morning more rapidly, and in some plants observers have estimated that as much as half an hour of working time was saved this way. Another time in which music has proved helpful is during the night shift in communication, electrical equipment, instrument manufacturing and textile companies, where many women are

employed. They often join in and sing with popular tunes broadcast over the speaker system, and as Mr. Beckett points out, this speeds rather than retards their work, which is often monotonous and repetitious in character.

Both the workers themselves and plant executives are becoming increasingly conscious of the effects of music in combating nervous strain, fatigue, listlessness and of the enjoyment which people can get through taking part in the program. Recreation is a vital necessity. A firm in Detroit spent over a million dollars for mechanical safety devices in its plant and only \$50,000 for recreation, yet the psychological relief and the increased vitality brought by music and other activities is as important to the worker on his job as any safety device.

In the words of the manager of Henry J. Kaiser's shipyards in Vancouver: "If members of the family are sick, the worker worries on the job or stays home to take care of them. If workers have no recreation, they get morose. You have to treat workers like human beings, not like machines." These words may seem a little startling to idealistic readers, but the facts reveal that workers have been treated like machines far too frequently, to the detriment of production and of their general well being. In several plants accidents have been reduced 6 to 11 per cent through the regular use of music.

Strauss Waltzes First

The survey carried out in war plants throughout the country included an investigation of workers' musical tastes. Strauss waltzes proved most popular, hit parade numbers were second, patriotic music third, salon music and other light music fourth, classical music fifth, hymns and Negro spirituals sixth and hot swing and jitterbug music last. Experience has shown that variety is necessary for a successful musical program in any plant. But the idea that workers want only popular music and swing is false. In an ordnance plant in Minneapolis, one-third of the workers in their response to a music questionnaire expressed their preference for classical music during the lunch period. Music by Beethoven, Schubert and Tchaikovsky was requested.

A group of 100 workers in a southern California aircraft factory have organized a music appreciation hour during their lunch period. In a California shipyard, a worker went so far as to smash a swing record which was being played on a portable during the lunch hour, exclaiming: "We hear enough noise all morning." On the other hand, in some plants a genuine enthusiasm for swing music has been discovered. An Oakland shipyard has seven bands which tour the huge yard. The largest of these bands plays classical and lighter music such as that offered by the Goldman Band in New York, and the response has been highly enthusiastic.

When plants have not developed their own orchestras, music is

brought in from the outside. The Indianapolis Symphony has given several concerts for workers and their wives. One shipyard in Oakland puts on shows in the Oakland Arena for its employees. Half of the plants now carrying on extensive music programs are planning definitely to continue them after the war. Others will doubtless follow their example. Organizations like the Sperry Symphony and the increasing consciousness of the importance of music and other cultural forces in the nation's industrial life are a heavy contribution to social progress in this country.

Our Folk Music

(Continued from page 110)

determined by no such limiting factor. It runs the gamut of emotions from intense drama to eloquent understatement, and achieves that perfect union of word and melody so characteristic of a great art song.

Folk music, the most widely sung of any music, is up to the present time the least often sung in the American concert, radio and theatre. Why have we been so slow to recognize the possibilities of our own music? It is comparatively recent that the vast collections of this music have been made available for wide use by artists. Many of the published songs are in too fragmentary a form for the singer and instrumentalist and certain prejudices against arranging and interpreting them have fostered this state of affairs. I see no logical reason for failing to make the most of the varied uses for which the material is suitable.

Stirring Up Controversy

I realize that I am "putting my foot in a hornet's nest" in making this suggestion for many folklorists consider it a sacrilege to arrange the folk song or to sing it in any way other than exactly as the people do, regardless of how badly they sing. To say that only a genuine folk-singer or his facsimile should touch a folk song seems to me no more reasonable than to demand that only a genuine plumber represent a plumber in the theatre. Such a rule would require the artist to spend a lifetime learning the exact intonation of the folk singer, to use no accompaniment and to sacrifice the beauty, power, precision and expressiveness of voice that he had labored to master. It would subject the artist to the limitations of the average—a condition he would not willingly accept. It seems logical that he should approach folk music as any other music, first familiarizing himself with its background and then applying to it the knowledge of his craft in such a way as to make his audience feel he is the thing he interprets.

As for arranging, I feel the character and simplicity of the music should at all costs be preserved and that its harmonization should be in the scale of the melody, but I find instrumental color can do much to make up for transplanting the song from its native setting and atmosphere and away from its accompanying work rhythms. The often

repeated experience of hearing folk music in its original setting has been very thrilling to me, but on the concert stage, I think we need a more highly concentrated form—one that expresses the experiences of a lifetime in a few minutes.

Our folk music like our people has roots in other lands, but as immigrants from many nations have here acquired characteristics peculiar to America, so our music has become truly American. It is as varied as our landscape and our people. We have lumberjack songs from the Northwest; cowboy and Indian music from the Southwest; Creole and Negro songs from the Southeast; canawler songs and sea chanteys from the Northeast; Scotch, Irish and English ballads from the mountains and French voyageur songs from the river valleys. Gradually we are breaking through prejudices and awakening to our musical heritage.

Opera Guild

(Continued from page 120)

lights on the Stars" and profusely illustrated with full-page photographs. In its first three months, more than half the edition of the book has been sold, indicating the very real interest of the opera-going public in the personalities of their heroes and heroines.

Also to celebrate the 60th anniversary year of the Metropolitan is the Diamond Jubilee Exhibition which has been attracting hundreds of opera enthusiasts at the Museum of the City of New York, where it was jointly sponsored by the Museum and the Guild.

While developing these new ventures, the Metropolitan Opera Guild has not neglected the membership privileges and services on which its program was originally based. This season it welcomed its Sustaining, Contributing and Donor members to a working rehearsal of "Les Contes d'Hoffmann", provided them with an efficient Ticket Service for the reservation and purchase of opera seats and offered them the use of its attractive club-room on the Grand Tier of the Opera House.

All Guild members receive the Opera Guild's illustrated magazine, *Opera News*, each week during the opera season and thus follow operatic developments not only at the Metropolitan but all over the country. As a younger and smaller colleague of MUSICAL AMERICA, *Opera News* is glad to take this opportunity to express its gratitude for the unfailing cooperation of the larger and older magazine. All Guild members are also eligible to subscribe to the Opera Guild's Libretto Service by which the librettos of the broadcast operas are mailed out in time for the radio listener to follow the text as he listens to the music on Saturday afternoons.

In this, as in all its other activities, the Opera Guild lives up to its basic faith that the more you know of opera, the more you will enjoy it; and the deeper your enjoyment, the better able you will be to cope both with the responsibilities of wartime and the profound cultural challenge to be met by America in the peace to come.



Maurice Eisenberg Sits for Elizabeth Kip Nichols, Sculptress

ORCHESTRAS: Huberman and Francescatti Are Soloists

Hindemith Novelty Introduced

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Soloist, Bronislaw Huberman, violinist. Carnegie Hall, Jan. 20, evening:

Concerto for Organ and Orchestra in DHandel-Harty (Organist, Edouard Nies-Berger)
Concerto for Violin and Orchestra Brahms (Mr. Huberman)
Symphonic Metamorphosis on Themes by Weber (First performance) Hindemith
Introduction to Act III, Dance of the Apprentices and Finale ("Meistersinger")Wagner

The not inconsiderable applause by a moderate audience was rather evenly divided between Mr. Huberman and Mr. Hindemith. Both were repeatedly summoned to bow and each saw to it that Mr. Rodzinski and the orchestra shared in the glad sounds. The violinist, indeed, shook hands warmly with the concertmaster and with the first oboe who played the opening of the Adagio in the Brahms Concerto most exquisitely.

Mr. Huberman himself is always a masterly expositor of the Brahms, though the writer recalls from him more large-scale, full-blooded and sweeping performances of it, freer from certain rough and scratchy sounds. But the "news" of the evening was not so much the feats of the soloist as the ways of Paul Hindemith with the late Carl Maria von Weber.

In the days of the world's innocence, before such esthetic gibberish as "symphonic syntheses" or "metamorphoses" had gained currency, feats like these latest doings of Mr. Hindemith would



Bronislaw Huberman



Paul Hindemith



Edouard Nies-Berger



Zino Francescatti

probably have been designated, if not as "variations" at least as "fantasies". Yet by any other names results would not have been conspicuously different. Mr. Hindemith completed the work, which is in four movements and scored for a fairly ample orchestra (with a well-stocked percussion department), last August. The themes "symphonically metamorphosed" were, with one exception, not identified in the program notes except for the information that they "stem from music Weber wrote for the piano, four hands". The exception was part of some incidental music which the composer of "Der Freischutz" wrote for Schiller's play, "Turandot". In any case the annotator furnished the intriguing intelligence that "none of these fragments, in Hindemith's opinion, represents Weber at his best. Consequently he has made alterations to suit his requirements". Obviously, it was not easy to discover just what Hindemith did that Weber did not.

This listener can tell more easily what the music is not than what it is. Except for a few passages—notably in the scherzo—it does not wear the most habitual profile of its author. Neither is it excessively modern, excessively dissonant, excessively contrapuntal nor excessively abhorrent. Weber might have wondered what, in truth, it was driving at. The present listener frankly confesses that to him, on a single hearing, only the second movement, based on the "Turandot" music, makes sense. This scherzo, at least, has a definable aim and its humor is real and manifests point. It contains the fugue we expect of its composer; and the sounds of triangles, tomtoms, wood-blocks, gongs, drums, cymbals and other agreeable noise-makers combine in an amusing and titillating synthesis of timbres. The alleged humor of the rest—except for a passage or two in the march—was at least on a first confrontation a closed book to the present watcher of the night.

So far as one could judge, the novelty was extremely well performed. The Handel organ concerto, in Hamilton Harty's arrangement, came off, for its part, rather indifferently and sounded more like a concerto for high trumpets than for anything else. In any case, the balance between organ and orchestra seemed radically imperfect and the whole work ill proportioned and out of focus. The "Meistersinger" fragments were taken too fast and the lofty introduction to the third act quite deficient in spirituality, beautifully as the brass choir was made to sound. P.

The identical program was repeated at the Sunday afternoon concert on Jan. 23, before a sympathetic and attentive audience. Mr. Huberman received an ovation following the concerto. H.

Francescatti Soloist with Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy conducting; Zino Francescatti, violinist, soloist. Carnegie Hall, Jan. 25, evening:

Symphony No. 102 (12) in B Flat Haydn
Concerto in E Minor.....Mendelssohn
Mr. Francescatti
Ballet Overture, "Cupid and Psyche" Hindemith
"Symphony of Psalms".....Stravinsky
Chorus of the Westminster Choir College
Hindemith's new overture is part of a ballet, not yet complete according to the composer, which was inspired some years ago by the Raphael

(Continued on page 196)



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All-Negro version of Bizet's Carmen.

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- ★ "Plays Joe with a quiet sincerity." *New York PM*
- ★ "Joe is played with a touching sincerity by Luther Saxon." *New York World Telegram*
- ★ "Well thought out as a characterization." *Philadelphia Daily News*
- ★ "Joe was portrayed last night by Luther Saxon. He sang well, has engaging stage presence and is not only fresh but verdant back of the footlights." *Philadelphia Record*
- ★ "A full voiced, destined-for-tragedy Joe." *New York Daily Mirror*
- ★ "Last night's Joe was Luther Saxon, and he made him appealing." *New York Daily News*
- ★ "Luther Saxon as Joe was effective." *New York Post*

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"The first week of the 'Sunset Symphonies' at Water Gate ended triumphantly last night with a capacity audience for the all-Gershwin program. Excerpts from Gershwin's great opera 'Porgy and Bess' were sung. Miss Rahn's exquisite voice was heard in 'Summertime,' 'My Man's Gone Now' and the 'Love Duet.' Having the more difficult numbers, she was able to demonstrate the wide range, purity and sweetness of her voice."—*Alice Eversman, Washington Evening Star, June 19, 1943.*

MURIEL RAHN SOPRANO

"One of the Rarely Beautiful
Voices of this Generation"

"... With an easy range of two octaves or more, it is superb in its concentrated intensity, yet radiantly full and round, and most blandishing in texture."—*Cecil Smith, Chicago Tribune, May 4, 1942.*

"A VOICE OF LUSCIOUS AND VOLUMINOUS SPLENDOR. A talent for delineation so out of the ordinary as to place this great artist in a class all her own in the field of song."—*Herman Devries, Chicago Herald-American, Aug. 21, 1942.*

"In an excellently chosen and well arranged program she disclosed a voice of superior quality, clear, concentrated with a dramatic and rather silvery timbre."—*T. B. S., St. Louis Post-Dispatch, May 10, 1943.*

"Her beautiful and strong voice met every demand of a widely varied program, and her personality was infectious, quickly winning over the large audience."—*Purdue University Lafayette Journal and Courier, July 14, 1943.*

"She has a youthful voice which has much strength and brilliance and engaging sweetness. Her sense of time is exceptionally good and her rhythm is good."—*Nashville Tennessean, Nov. 13, 1943.*

★ ★ ★ ★

BETWEEN CONCERTS MURIEL RAHN APPEARS IN TITLE ROLE IN BILLY ROSE'S

CARMEN JONES

ALL NEGRO VERSION OF BIZET'S CARMEN WITH LYRICS BY
OSCAR HAMMERSTEIN II

"Muriel Rahn's Carmen is excellent, sensuous, seductive and accomplished in song."

—*Olin Downes, New York Times, Dec. 19, 1943*

"Not only was it a pleasure to hear really expert vocalism . . . but it was deeply comforting to encounter a young American actress who does not seem to feel that the musical medium justifies an indirect style of character presentation."

—*Virgil Thompson, New York Herald Tribune, Jan. 23, 1944*



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Cleveland Programs Led by Guests

"First Times" Featured on Orchestral Lists of Variety

CLEVELAND—Erich Leinsdorf left for Fort Hayes, Columbus, Ohio, on Jan. 21 to join the Army. The remaining eight pairs of concerts in the symphony season have as conductors Dr. Frank Black, Eugene Goossens, Vladimir Golschmann, Sir Thomas Beecham and Rudolph Ringwall.

The Christmas program of the symphony series, on Dec. 23 and 25, included "first performances in Cleveland". Mr. Leinsdorf's arrangement of Bach's Chorale-Prelude, "Come, Savior of the Heathen", was followed by Mozart's Symphony in C, the "Linz" (K.425), which was superbly performed. The contemporary Brazilian composer, Francisco Mignone, was represented by his symphonic poem, "Four Churches", a colorful set of orchestral pictures. The second part of the program featured soloists Mary Van Kirk, contralto of the Metropolitan Opera, formerly of Cleveland; Robert Marshall, tenor; Leonard Treash, bass, and the Cleveland Heights High School A Cappella Choir. On the program were the cantata "Unto Us a Son Is Born", by Bach, and Fantasia on Christmas Carols, by Vaughan Williams. The fine singing of the Choir was noteworthy, the very young singers revealing the excellence of their training under George F. Strickling.

The eleventh pair of symphony concerts fell on Dec. 30 and Jan. 1, when Mr. Leinsdorf presented a program in the lighter vein, which he called "Carnival Program". Opening with the "Classical Symphony" by Prokofieff, he next gave a sharply etched performance of Mussorgsky's "Pictures at an Exhibition." After the intermission came "Say, Paw", David Holden's set of three Kentucky Mountain tunes; the Entr'Acte and Ballet Music from "Rosamunde" by Schubert; Lanner's "Pesth" Waltzes, and Strauss's "Pizzicato" Polka, "Perpetuum Mobile" and "Emperor" Waltzes.

The performance of "Pictures at an Exhibition" was remarkable for the artistic idea which Mr. Leinsdorf set in motion before the season started. He suggested that Cleveland artists give a new visualization of the Mussorgsky work, and Henry Hunt Clark, director of the Cleveland School of Art and thirteen artists of the faculty, arranged an exhibition in the Green Room and the Main Foyer of Severance Hall.

Tchaikovsky Program Given

Efrem Zimbalist appeared as soloist with the orchestra at the all-Tchaikovsky concerts on Jan. 6 and 8. The audience greeted him with great enthusiasm. He played the Concerto for Violin. On the program were "Romeo and Juliet" and the Symphony No. 5. Mr. Leinsdorf brought out all the eloquence and dramatic intensity of these works.

The last public appearance made by Mr. Leinsdorf before leaving for Army duty was on Jan. 16, when he conducted the Fourth Annual Pension Fund Concert in Public Hall. Helen Jepson and Charles Kullman were soloists. An audience of over 6,000 attended. The program included the Overture to "Oberon", the Prelude to "Traviata", the Polovetzian Dances from "Prince Igor", the "Carmen" Suite and the "Emperor" Waltz. The audience gave Mr. Leinsdorf an ovation.

Dr. Black, first of the guest conductors, led the thirteenth pair of symphony concerts in Severance Hall

on Jan. 20 and 22. His program included the Overture to "Egmont", Brahms's Symphony No. 2, excerpts from "Lohengrin", and "Tannhäuser" and "The Ride of the Valkyries". A women's chorus rehearsed by Dr. Charles D. Dawe, sang off stage with fine effect in the Bacchanale from "Tannhäuser".

Mr. Ringwall, associate conductor of the orchestra, completed the first series of Sunday Twilight Concerts on Jan. 2, and opened the second series with a Bohemian program consisting of works of Smetana, Dvorak and Weinberger, on Jan. 23. During the week of Jan. 10 he conducted eight Educational Programs divided between Severance Hall and Music Hall downtown, to make transportation less arduous for the children who attend "their concerts" by the thousands.

WILMA HUNING

Memorial Given for Mrs. Prentiss

CLEVELAND—A memorial program honoring Elisabeth Severance Allen Prentiss, who died on Jan. 4, was given in Severance Hall on Jan. 18.

Mrs. Prentiss was the first woman to be awarded the Chamber of Commerce Medal for Public Service. In 1928 she was cited as "patroness of Cleveland's humanitarian ideals; patroness of music, art, medicine and floriculture; thoughtful, discerning giver of munificent charities." She was a charter member of the Musical Arts Association, a trustee of the Cleveland Orchestra since 1925, and had served as vice-president, honorary vice-president, and president of the Woman's Committee of the orchestra, always keenly interested in its affairs and its services to the community. Severance Hall, the beautiful home of the Orchestra, was the gift of her brother, the late John L. Severance.

At the memorial concert Mozart's Masonic memorial music and the Music of the Blessed Spirits in the Elysian Fields by Gluck preceded a tribute from the Musical Arts Association, written by Lewis B. Williams, and read by Percy W. Brown, both vice-presidents of the association.

Brahms's Requiem was performed by the St. James Festival Choir, with Mary Marting and Bruce Foote as soloists, and the Cleveland Orchestra under Mr. Leinsdorf. The choir's director is Walter Blodgett. Severance Hall was filled with friends of Mrs. Prentiss and associates, who represented the many organizations which shared her generous benefactions.

W. H.

Horowitz Recital Stirs Birmingham

BIRMINGHAM, ALA.—Two great Russians received an ovation in Birmingham on Jan. 22 when Vladimir Horowitz introduced the new Prokofieff Seventh Sonata to more than 4,000 music lovers from all parts of the state. Mr. Horowitz, like his composer-countryman, is close to his own people during this time of struggle, his brother George being a soldier in the Red Army, many of his relatives having lost their lives at Stalingrad, and his sister having been driven from the family home at Kharkov when it was destroyed.

Also on the program were works by Bach, Scarlatti, Rachmaninoff, Chopin and Liszt. The concert was sponsored by the local music club. The Don Cossacks Russian Male Chorus appearing on Feb. 7 were to be followed by the Minneapolis Symphony Feb. 23, with Artur Schnabel as soloist, and the Ballet Theatre March 28. Oscar Levant closes the season April 11.

VIRGINIA MAC WATTERS

Coloratura

TWO HITS

ONE STAR!

Virginia Mac Watters, star of Broadway's greatest musical hit "Rosalinda", has just scored another triumph in "Marianne", a new musical which will hit Broadway later this season.



"A lovely voice!"—*Lotte Lehmann*

Opera Repertory:

BARBER OF SEVILLE (Rosina)

HANSEL AND GRETEL (Gretel)

LAKME (Lakmé)

LUCIA DI LAMMERMOOR (Lucia)

MARTHA (Lady Harriet)

RIGOLETTO (Gilda)

SERVA PADRONA



Lovely Virginia Mac Watters was completely captivating with her bird-like movements and pert little airs.

WORLD TELEGRAM, October 29, 1942—Robert Bagar

Virginia Mac Watters work was magnificent and deservedly brought down the house.

BILLBOARD, Oct. 31, 1942

Virginia Mac Watters, a charming and magnetic coloratura proves herself a delightful artist in either the technically brilliant or sweet homely type of soprano selections.

WILMINGTON MORNING NEWS, Dec. 6, 1941—S.P.

Fresh voice . . . brilliant coloratura.

NEW YORK TIMES, Oct. 29, 1942—Olin Downes

MANAGEMENT: WILLIAM L. STEIN, INC., 113 WEST 57th STREET, NEW YORK CITY 19, N. Y.



ALICE ANDERSON
Soprano

CONCERT—ORATORIO—
RADIO

"We have already testified to the uncommon abilities of the American singer, Alice Anderson, at her appearance with orchestra. Her recital this evening confirms our opinion that Alice Anderson is a most intelligent and cultivated singer. The planning of the program in itself bespeaks artistic taste. With her warm and eloquent voice the artist succeeded admirably in transmitting the varying moods of her songs."

—Pester Lloyd, Budapest

"The rich wide ranged voice of Alice Anderson also received well merited applause."

—E. H., Buffalo Courier-Express

"Miss Anderson's voice was strong and pleasing in timbre; and showed sensitive phrasing."

—P. B., N. Y. Herald Tribune

ORATORIO REPERTOIRE:

Handel: The Messiah
Haydn: The Creation
J. S. Bach: St. Matthew's Passion
J. S. Bach: St. John Passion
J. S. Bach: Magnificat
Brahms: Deutsches Requiem
Fauré: Requiem
Pergolesi: Stabat Mater
Carissimi: Jephtha
Verdi: Requiem

BACH CHURCH CANTATAS:

"Nun Komm der Heiden Heiland"
"Liebster Jesu, mein Verlangen"
"Gottes Zeit"
"Wachet auf"
"Sehet! welch eine Liebe"

Many Solo Cantatas and Chamber Works

Management

William L. Stein, 113 West 57th St., N. Y. C.



LOUISE

MEISZNER

YOUNG AMERICAN PIANIST

Orchestral Engagements:

Budapest Symphony (Erich Kleiber, Conductor)
Chicago Symphony (Frederick Stock, Conductor)
Kansas City Symphony (Karl Krueger, Conductor)
(3 return engagements)
Indianapolis Symphony (Fabien Sevitzky, Conductor)



"Miss Meiszner amply demonstrated from the outset that she was prepared to play more than the pretty and graceful in a program that was to reveal heroic qualities. She swept through the opening number, the Bach-Liszt 'C minor organ Prelude and Fugue' with a veteran assurance and authority which belied her seventeen years."

Denton, Texas—Record Chronicle, Sat. Jan. 17, 1942

"One of the spectacular surprises of the season came at Orchestra Hall last night when 17-year-old Louise Meiszner played Tchaikowsky's B Flat Minor Piano Concerto with Frederick Stock and the Civic Orchestra in the Chicago Symphony's popular series. She has tone, rhythm, incisive brilliance and that inborn sense of rubato but can turn a languorous phrase into something headily lovely. Her playing was clean, distinguished and exacting."

The Chicago Sun, Jan. 5, 1942



Management

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EMILE RENAN

Baritone
and
Buffo

Praiseworthy in a crowded week was the performance of Emile Renan. Chatting briefly about some of his songs, Renan achieved welcome informality and a refreshing support with a large audience. His voice, his acting and his musicianship are first rate.

—Brooklyn Eagle

Familiar as radio star, Emile Renan proved himself last night a highly successful recitalist as well. His voice is extremely beautiful and well managed.

—Morning Sun, Baltimore, Md.

Emile Renan's program, unusual and in fine taste, was delivered with confidence, excellent musicianship and superb voice.

—New York Sun

Repertory:

Barber of Seville (Figaro & Bartolo)
Carmen (Escamillo)
Don Giovanni (Leporello)
Don Pasquale (Pasquale)
Faust (Valentine)
Hansel and Gretel (Father)
Marriage of Figaro (Figaro)
Martha (Lord Tristan)
Pagliacci (Tonio & Silvio)
Tosca (Sagrstan)
Traviata (Germont)

Activities

New York City Center
Member of the American Ballad Singers (3 seasons)
Dunrovin Festival, Ridgefield, Conn.
Rainbow Room, N. Y.
Columbia Broadcasting System
Mutual Broadcasting System
(Soloist on Morton Gould Show)
Columbia } Records
Victor }

Management

William L. Stein, 113 West 57th St., N. Y. C.

Repertory:

ADAM: Si j'étais Roi
BIZET: Carmen
GOUNOD: Faust
LEONCAVALLO: Pagliacci
MOZART: Don Giovanni
Magic Flute
Marriage of Figaro

OFFENBACH:
Tales of Hoffman

STRAUSS: Rosenkavalier

VERDI: Aida
Ballo in Maschera
Forza del Destino
Nabucco
Rigoletto
Trovatore

WAGNER: Götterdämmerung
Meistersinger von
Nürnberg
Parsifal
Rheingold
Siegfried
Tannhäuser

Oratorio:

BACH: St. John's Passion
St. Matthew's
Passion
Christmas Oratorio

BRETHOVEN:
Missa Solemnis

BRAHMS: Requiem

HAENDEL: Belshazzar

Israel in Egypt

Jesus

Judas Maccabaeus

Messiah

Samson

Xerxes

HAYDN: Creation

Seasons

MENDELSSOHN: Elijah

Paulus

MOZART: C minor Mass

Requiem

SCHUBERT: Stabat Mater

A flat Major Mass

VERDI: Requiem

FREDERICK LECHNER

Dramatic Baritone . . . Metropolitan Opera Association

A soloist who can feel and express his music as well as sing it beautifully, was present in the person of Frederick Lechner. He sang his arias with great taste and style.

Boston Post

Quite fine was the Alberich of Mr. Lechner whose first important role this was, and who revealed himself as an accomplished actor, singing his music well, never resorting to the barking and grunting often heard therein.

His malevolence was none the less believable because not underscored by exaggerated declamatory effects. His enunciation of the text was exceptionally clear.

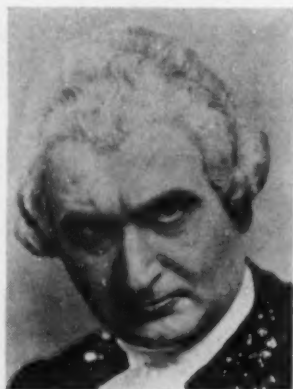
N. Y. Herald Tribune

The strongest impression was made by the excellent rendition of the baritone part by Frederick Lechner. Here we have an accumulation of striking qualities: voice, technique, musical understanding and artistic taste.

B. Z. Berlin

There is nothing but praise for Frederick Lechner who showed his astonishing technical brilliance. He is undoubtedly one of the best baritones we ever heard.

Journal de Genève



FREDERICK LECHNER'S ACTIVITIES INCLUDE THE FOLLOWING APPEARANCES:

EUROPE:

BASLE Chamber Orchestra
BERLIN Symphony (Conductor HANS WILHELM STEINBERG)

BRUSSELS Philharmonic (Conductors ERICH KLEIBER and HERMANN SCHERCHEN)

And the following under CONDUCTOR HERMANN SCHERCHEN:

FLORENCE City Orchestra

GENEVA Orchestra Suisse Romande

STRASSBOURG Orchestre Municipale

TURIN Orchestra E. I. A. R.

VIENNA Symphonic Orchestra

UNITED STATES:

Boston Symphony
(Conductor: DR. SERGE Koussevitzky)

Brooklyn Academy of Music
(Conductor: CARL BAMBERGER)

Columbia Broadcasting System

N. B. C. Orchestra
(Conductor: ALEXANDER SMALLENS)

New York Philharmonic Orchestra
(Conductor: JOHN BARBIROLLI)

Winterpark Bach Festival



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REGINA RESNIK

Dramatic Soprano

N. Y. Times—Dec. 6, 1942 (Macbeth)

Miss RESNIK won the audience immediately. She has poise and temperament. She is handsome and bears herself gracefully on the stage, and her voice is pure, steady, easily produced and of lovely quality. What is more, it is under perfect control, and she has the ability to color it with emotion. She was touching and effective.—R. P.



El Universal Mexico—March 11, 1943 (Fidelio)

The voice of REGINA RESNIK has a beautiful color and is handled with admirable perfection. Her singing was always musical and refined, even in the most difficult passages of the role. At the same time she filled most dramatic moments with emotion and passion. The way this young artist interprets this role proves that she is on the very way to glory. . . .



A. M. E.

Council Bluffs Nonpareil—Oct. 31, 1943 (Recital)

Though Miss RESNIK has only recently celebrated her twenty-first birthday, there is a maturity in her singing that reveals intelligence added to superlative training. She was enthusiastically received by her audience.

A. B.

OPERATIC REPERTORY:

BRETHOVEN: Fidelio (Leonore)
BIZET: Carmen (Carmen)
Carmen (Micaela)
LEONCAVALLO: Pagliacci (Nedda)
MASCAGNI: Cavalleria Rusticana (Santuzza)
PUCCINI: Tosca (Tosca)
VERDI: Aida (Aida)
Don Carlos (Elisabeth)
Forza del Destino (Leonora)
Macbeth (Lady Macbeth)
Trovatore (Leonora)
WAGNER: Tannhauser (Elisabeth)
Walküre (Sieglinde)



ACTIVITIES:

NEW OPERA COMPANY, N. Y.
NEW YORK CITY CENTER
PITTSBURGH OPERA SOCIETY
TRENTON OPERA COMPANY
MEXICAN OPERA NACIONAL
(Guest Artist—Spring, 1942)

FINALIST OF THE 1942 METROPOLITAN AUDITIONS
OF THE AIR

RECITALS

RADIO

JOINT RECITALS WITH JESS WALTERS

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113 WEST 57TH STREET, NEW YORK 19, N. Y.

ACTIVITIES:

New Opera Company, N. Y.
Hudson Grand Opera, Union City,
N. J.
San Carlo Opera Company
Columbia Opera Company, Wash-
ington, D. C.
Pittsburgh Opera Society
Brooklyn Oratorio Society
Radio City Music Hall

ALOIS

Management:

WILLIAM L. STEIN, INC.
113 West 57th Street
New York 19, N. Y.



PORANSKI . . .

Bass

Among the singers the excellent voice of Alois Poranski made an outstanding impression. His is a real sound bass voice with range, smoothness and beauty.

Times-Herald, Washington, D. C.

. . . the most promising voice of Alois Poranski . . . a genuine and rich bass voice.

N. Y. Sun

. . . remarkable talent of Alois Poranski—a voice one will keep in mind. . . .

Philadelphia Ledger

ROBERT STUART

Repertory

OPERA

Abduction from the Seraglio
Cosi Fan Tutte
Don Giovanni
Don Pasquale
Elisir D'Amore
Gianni Schicchi
Tales of Hoffmann
The Barber of Seville
The Bartered Bride
Traviata

ORATORIO

Bach: B Minor Mass
Handel: Messiah
Haydn: Creation
The Seasons
Mendelssohn: Elijah
Mozart: Requiem

LIGHT OPERA and OPERETTA

Babes in Toyland
Chocolate Soldier
Iolanthe
Mikado
Naughty Marietta
Pinafore
The Bat

YOUNG AMERICAN TENOR

Philadelphia Opera Company (Season 1943-1944)
Municipal Opera, St. Louis, Mo. (Summer 1943)
Chautauqua Festival (5 Seasons)
Worcester Festival
Nine O'Clock Opera
Programs over NBC and Mutual Networks
Russell Bennett's Notebook
Music for an Hour



... ROBERT STUART gave a fine portrayal of one of the leading roles, that of Alfred. His dramatic and vocal abilities were soundly recognized and admired. He gave a splendid performance.

Dispatch Herald, Erie, Pa. 11-4-43

ROBERT STUART has been heard often at Chautauqua. His appealing tenor voice has grown in ease and richness. As Alfred, his work was excellent.

Jamestown Journal, Jamestown, N. Y., 11-3-43

ROBERT STUART was an excellent Strephon, both vocally and in his impersonation.

Philadelphia Ledger, 12-2-43

ROBERT STUART gave his first New York Recital at Carnegie Chamber Music Hall. The former Juilliard student has the assurance and ease of a veteran. He has a pure, even voice with pleasant quality which he had under good control. Since he also had musical intelligence he did some very attractive singing.

New York Times, 3-18-1942

Exclusive Management; WILLIAM L. STEIN, Inc., 113 West 57th Street, New York 19

BOSTON HERALD

"It is fortunate that so excellent a musician as Mr. Hoffmann has been placed in charge of the Commonwealth Orchestra here."

"The performance of Madame Butterfly at the Boston Opera House last evening was a most convincing demonstration of Ernst Hoffmann's ability as a conductor of opera. Certainly the 2700 people present gave every indication of approval. Mr. Hoffmann led his forces through a moving and effective interpretation."

LEADING CONDUCTOR OF THE
Breslau Operahouse and Silesian
Broadcasting Corporation

GUEST APPEARANCES IN

Berlin • Breslau • Munich • Posen • Vienna

ERNST HOFFMANN

Conductor

"Ernst Hoffmann is a well schooled musician with everything at his command. He knows exactly what he wants and has the ability to impart his ideas to the orchestra."—*Allgemeine Musikzeitung (Berlin)*



"The young conductor has a thorough knowledge of his business and possesses a strong dramatic feeling. Without resorting to any posing or overemphasis, he holds the complete attention of the audience. His interpretations are plastic and reveal esthetic sensibilities. We have become acquainted with an earnest and interesting personality whom we hope to see more of."—*Kurjer Poznanski (Posen)*

MUSICAL DIRECTOR OF THE
Houston Symphony, Texas

GUEST APPEARANCES IN

Boston, Mass • Dallas, Tex. • New York, N. Y.

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WILLIAM L. STEIN, Inc. are EXCLUSIVE MANAGERS for:

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ETHEL LUENING Coloratura
*ROSA SANDRA Dramatic Soprano

*JAMES de la FUENTE Violinist
SIROON MANGUARIAN Mezzosoprano
HANS WOLMUT Stagedirector

WILLIAM L. STEIN, Inc. are PERSONAL REPRESENTATIVES for:

Dr. FRITZ BUSCH

Conductor, Teatro Colon, Buenos Aires

PAUL BREISACH

Conductor, Metropolitan Opera Assn.

MARTIAL SINGHER

Baritone, Metropolitan Opera Assn.

*In Cooperation with GIOVANNI CARDELLI



Arturo Toscanini Rehearsing the NBC Symphony Which Is Now Under Commercial Sponsorship

National Broadcasting Company Seeks to Foster Art of Today and Tomorrow—Benefits of Huge Radio Audiences for New Works Stressed —“All Are Not Masterpieces,” Says Music Director, But It Is for Listener to Accept or Reject

Broadcasters Look to Future of Nation's Music

By SAMUEL CHOTZINOFF

Manager, NBC Music Division

FOR the season of 1944-1945 the National Broadcasting Company is planning to broadcast as much good music as its facilities under the exigencies of war will permit.

The NBC Symphony now sponsored by General Motors will broadcast every Sunday from 5:00 to 6:00 P.M. (EWT) over a very large network. The conductors will be Arturo Toscanini, Leopold Stokowski and Dr. Frank Black. As in the past the programs of the NBC Symphony will be catholic and will stress equally the classics and the music of today.

The Symphony broadcasts, whether sustaining or sponsored are in the category of public service, and public service has the definite obligation of giving its audience a comprehensive view of the art it seeks to foster. For this reason the National Broadcasting Company is not content with broadcasting only true and tried symphony repertoire but also seeks to keep its listeners in close touch with the best musical creations of the day.

It is true that sometimes we get letters from impatient listeners who tell us they prefer the symphonies of Beethoven to the works of contemporary composers. To these we reply that Beethoven also was once a contemporary and that the modernist of today may be the classicist of tomorrow. At any rate we consider it our duty to present what is being done in music today, and it is up to the listeners to accept or reject what they hear. Of course not every modern work turns out to be a masterpiece but no culture can grow on its musical heritage alone.

Make Contemporary Music Available

A musical nation should be at all times ready to sample the new and unfamiliar. The least we can do for contemporary composers is to make their music available to the public, which in the last analysis is the final judge of what is permanent or ephemeral.

The National Broadcasting Company will also broadcast chamber music, opera—both grand and light—and indeed every form of music that has entertainment or cultural value. We will continue to encourage the creation of music especially suited to the medium of radio, such as Menotti's "The Old Maid and the Thief" and Montemezzi's "L'Incantesimo", two one-hour operas whose subject matter and construction were conditioned by the possibilities of radio transmission. For example, the radio opera can flout the accepted unities of visual opera by the use of sound effects and a narrator. It can surmount the cramping exigencies of time and place. In the course of one hour Mr. Menotti's "Old Maid and the Thief" traversed more than a dozen different scenes. There is no telling what unique art forms radio



Samuel Chotzinoff

might not produce in the future.

There can be little doubt that radio has done more to popularize good music than any other medium for the dissemination and appreciation the art has ever known. Audiences for symphony concerts which were once counted by the hundreds or perhaps by a few thousands now run into millions through the instrumentality of radio. And where formerly it took several years for a new composition to make the rounds of the small number of cities that pos-

sessed symphony orchestras, nowadays through radio Mr. Schoenberg's or Mr. Hindemith's latest is heard simultaneously by millions of people practically the moment the composition is born.

Such rapid dissemination of new musical ideas is bound to have an enormous effect on the future of music. If Wagner were living and working today his musical innovations would have become familiar to the vast radio public in no time at all and he would probably have been spared the literary propaganda efforts which took up so much of his time and energy.

Commercial Sponsorship Significant

Perhaps the most significant happening in music in the past year has been the radio sponsorship of our leading symphony orchestras by commercial firms. America is an advertising nation and its radio advertising is the box-office test of entertainment. The sponsorship of the NBC, the Boston and Philharmonic Symphonies by three of America's leading industries can mean nothing else than that symphony music has become a staple of the American people. It means that great music is actively desired by many millions of Americans and that realistic business men expect to enlist the goodwill of these citizens for commercial products in exchange for making available to them the best in music.

Certainly the taste of the radio public is improving by leaps and bounds. The day may even come when the manufacturer of a nationally popular soft drink or breakfast food may sponsor a broadcast series of the Beethoven String Quartets and find it profitable to do so.



Left: John Charles Thomas, Star of the Westinghouse Program. Above: Lucille Manners and the Cities Service Orchestra and Chorus, One of the Oldest Programs of Serious Music on the Air

**"By our songs
we shall
be known"**



COURTESY OF NEW YORK DRESS INSTITUTE

*"Music of the New World"... presented by
NBC Inter-American University of the Air*

"Folkways in Music"—programs planned to demonstrate the relationship of music to the lives of the peoples of the Western Hemisphere, the songs they are known by—is now continuing in Course II of this important series.

Presented by the National Broadcasting Company in 19 weekly half-hour broadcasts on Thursday evenings (11:30—12:00 E.W.T.) through to June 29th, these programs feature a wide variety of folk songs, national dances and symphonic music based on folk material.

Music lovers find great enjoyment in these weekly presentations of the historical and authentic music of the Americas—gain new appreciation of its influence and meaning.

These programs are a part of NBC's policy of devoting a large portion of its broadcasting facilities to cultural and educational features on a variety of subjects, each presented under the direction of recognized authorities.

"Music of the New World" is but one example of the many public service programs of the National Broadcasting Company and the independent radio stations associated with the NBC network. Literature, science, the arts, history, religion, public and international affairs receive similar attention in programs equally enjoyable.

Stay tuned to the
National Broadcasting Company

It's a National Habit

America's No. 1 Network



A Service of Radio
Corporation of America



At His Home in Westport, Conn., Alexander Kipnis Enjoys a Romp with His Son



Erich Kastan
Little Elisabeth Sees How Hot the Water Is Under the Watchful Eye of Her Father, Rudolf Serkin



Rickie Obviously Is Having a High Time with His Mother, Helen Jepson

"Comes a Pause in the Day's Occupations..."



Graziella Begins Early at the Piano Under the Tuition of Her Father Emile Baume and Mrs. Baume



Mischa Elman Finds a Doughty Opponent in His Daughter, Nadia, Over the Chessboard

Larry Gordon



With His Daughter as an Attentive if Somewhat Skeptical Listener, Jan Peerce Tells a Story, Perhaps from the Opera



Frederick Jagel Obviously Hopes for a Home Run, but His Son Has Other Plans



If Mother Can Do It So Can I, Proves Anne Brown's Daughter



James H. Fasset

By JAMES H. FASSETT

Director of the CBS Music Division

THE past year has witnessed outstanding developments that will play a major part in shaping music programs on the radio during months to come.

As never before, listeners have demonstrated an enthusiasm for fine music. A vast radio audience composed of people of innumerable professions and interests have expressed in letters the urgent necessity it feels for the music of the masters.

Most moving of all are the messages from men in the armed services. Soldiers on active duty in Africa and Italy, sailors fresh from naval battles in the South Pacific, write to tell of the renewed courage great music has given them and to express their appreciation that regardless of where or when it was composed it still is being played in abundance in America.

This enthusiastic and receptive audience may be assured that radio is maintaining a high musical standard.

Two Orchestras Broadcast

During 1944 the Columbia Broadcasting System, for example, is continuing the New York Philharmonic-Symphony Sunday afternoon broadcasts. CBS also has added to its schedule Saturday afternoon broadcasts by another great symphonic ensemble, the Philadelphia Orchestra.

In addition to the concerts by these two major orchestras, CBS is scheduling several

Radio Public Demands Best in Music

Columbia Broadcasting System Finds High Musical Standards Prevailing Among Listeners at Home and on Fighting Fronts—Interest High in Novelties and New Departures

The Philadelphia Orchestra, Eugene Ormandy, Conductor, Is the Newest CBS Symphonic Acquisition



Schonbrunn

series featuring the Columbia Symphony in unusual programs.

In recent months the radio audience has shown an increased interest in musical novelties, the notable new or old compositions that too often are neglected in concert-hall performances.

CBS' "Invitation to Music", featuring eminent soloists with the CBS Orchestra, has provided this kind of program and will continue to do so. This series already has offered the world premieres of Shostakovich's Second Piano Sonata, Herrmann's "Welles Raises Kane" and Arnell's First Symphony, among other compositions. Among the artists who have appeared on it are Joseph Szigeti, Gregor Piatigorsky, Wanda Landowska, Dorothy Maynor, Jennie Tourel, Elisabeth Schumann and Alexander Kipnis.

Some of the musical items announced for the near future on this series are a portion of Mahler's "Das Lied von der Erde" with Jennie Tourel as soloist, and Bax's Viola Phantasy played by William Primrose.

The distinguished organist, E. Power Biggs, is presenting a notable series of recitals, played on the baroque organ at Harvard University's Germanic Museum in Cambridge, Massachusetts. Mr. Biggs' programs have included rarely-heard sonatas by Mendelssohn, extraordinary works from the 16th and 17th centuries, and the first performances of much music of our own time, some of it written especially for this series.

Probably the most eagerly awaited musical event of the season is the CBS broadcast of the Western Hemisphere premiere of Shostakovich's Eighth Symphony, to be performed by the New York Philharmonic-Symphony.

CBS always has shown an enthusiasm for the gifted young artist; and in such a series as "New Voices in Song" the young singer of talent is given an opportunity which he or she otherwise might not have to be heard by an extensive audience.

Song Programs Featured

Among other song programs heard regularly on CBS have been those given by Eileen Farrell, the brilliant young soprano whose career has risen to such heights on CBS, and by Maria Kurenko, distinguished Russian soprano, who has drawn her programs from the song literature of Russia, France and America.

Another recent major development and one that holds considerable promise for the future is the commercial sponsorship of excellent music programs. An example is the New York Philharmonic-Symphony, whose Sunday afternoon broadcasts on CBS now are sponsored by United States Rubber Company.

Such associations are fruitful, most of all for the listener, inasmuch as they help materially to assure the increasing continuance of fine music, finely performed, on the air.



America's Most Venerable Orchestra, the New York Philharmonic-Symphony, Artur Rodzinski, Conductor, Continues as One of CBS's Major Musical Presentations



Philharmonic Men Warm Up Before a Sunday Broadcast in Their Private Carnegie Hall Lounge

New Soviet Anthem Done by Ormandy

Russian Works Feature
of Philadelphia Programs
—Francescatti Soloist

PHILADELPHIA.—The fifth program in a United Nations Cycle at the Philadelphia Orchestra's Academy of Music concerts on Jan. 14 and 15, under Eugene Ormandy paid tribute to the Soviet Union. "The Star Spangled Banner" and the new Soviet national anthem introduced the list, the latter, heard for the first time here, disclosing music of affirmative character, pleasing melody and good compass for mass singing.

Credited with first local presentations Dmitri Kabalevsky's Overture, "Colas Breugnon", proved a gay and vigorous score, replete with tuneful and lively material. The orchestra gave an exhilarating performance.

Another novelty was Aram Khatatourian's piano Concerto. The involved solo part had a brilliant expositor in William Kapell. The honors were shared by Mr. Ormandy and his men.

The remainder offered three fragments (arranged by Quinto Maganini) from Shostakovich's "Lady Macbeth of Mzensk" and Tchaikovsky's Fourth Symphony.

Present at the Jan. 14 concert were Andrei Gromyko, Soviet ambassador, and his wife.

Another program of more than ordinary interest marked the concerts of Jan. 21 and 22. Stravinsky's "Symphonie de Psaumes" was practically new to many concert-goers here, not having been played by the orchestra since the 1931-1932 season, when

AS THE NEW
SOVIET HYMN
IS HEARD IN
PHILADELPHIA

Soviet Ambassador Andrei Gromyko (Left) Greets Eugene Ormandy and Pianist William Kapell (Center) Who Was the Soloist for Mr. Ormandy's All-Russian Program, Which Was Transcribed by the Office of War Information and Flown to Russia for Rebroadcast



Leopold Stokowski introduced it to Philadelphia. A chorus from Westminster Choir College sang the choral passages with gratifying results.

Handel's entertaining G Minor Concerto for Oboe and Strings was well played Marcel Tabuteau, leader of his section in the Orchestra, phrased the solo part in masterful fashion. Delightful was Haydn's Symphony No. 102, in B Flat. Respighi's "Fountains of Rome" pleased again by its tonal coloring and unusual sonorities. A stately organ Passacaglia, by Buxtehude, was heard in transcription by Lucien Cailliet.

Mendelssohn's violin Concerto in which the soloist Zino Francescatti

showed spirit and virtuosity was a feature of the sixth concert in the Monday evening series, Jan. 24. For the rest of the bill Mr. Ormandy chose Hindemith's Ballet Overture, "Cupid and Psyche", and the Stravinsky and Haydn works, mentioned above.

WILLIAM E. SMITH

Instruments and Records Are Wanted for Soldiers

A request for musical instruments and phonograph records for servicemen was recently issued by the National Federation of Music Clubs, 445 West 23rd St., of which Mrs. Guy Patterson Gannett is president. All

kinds of instruments are wanted, but small ones are the most useful. Mrs. Gannett said, "In lonely outposts where there are no service clubs or recreational facilities the men are organizing hill-billy bands. And we want to keep them playing."

Australian Trip for Ormandy Planned

Will Fly as O.W.I. Agent
at Close of Current Orchestral Season

Under arrangements made jointly by the Office of War Information and the Australian Broadcasting Commission, Eugene Ormandy, Conductor of the Philadelphia Orchestra, will go to Australia at the conclusion of the Orchestra's regular season here as the first official "lend-lease musical artist." It is understood he will serve without pay, according to Macklin Marrow, Music Director of the Overseas Branch of the Office of War Information, to whom the request for Mr. Ormandy's services in this connection came from the Australian Broadcasting Commission. Mr. Ormandy will go to Australia as an accredited OWI representative, and will be flown there in U. S. Army planes shortly after the final concert of the Philadelphia Orchestra's season.

He will remain for ten weeks, returning in time for the resumption of his regular duties in Philadelphia in the Fall. During this time, he will conduct a minimum of 16 concerts throughout the continent, with the Symphony Orchestras of Melbourne, Brisbane, and Sydney. His performances will include public concerts, broadcasts, and special concerts for Allied troops in the area.

EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

RAYMOND WILSON, *Assistant Director*

Undergraduate and Graduate Departments

SUMMER SESSION

June 26 - August 4, 1944

FALL SESSION

September 12, 1944 - May 26, 1945

For further information address:

ARTHUR H. LARSON, *Secretary-Registrar*

EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

New Artists Join Evans Management

Two new artists have come under the banner of Lawrence Evans Artist Management Inc., Walter Cassel, gifted young American baritone of the Metropolitan Opera, and Zadel Skolovsky, young American pianist of outstanding talent.

Mr. Cassel has sung widely in con-



Walter Cassel Zadel Skolovsky

cert, light opera and over the radio, prior to his engagement by the Metropolitan Opera. This Spring, in addition to concert engagements, he will sing with the Metropolitan Opera Association on its annual tour, and will perform the leading baritone roles in several operetta productions in Detroit, Atlanta, Los Angeles and San Francisco.

Plans are being completed for extensive activities of this artist during the season 1944-45.

Mr. Skolovsky gained his early musical education in Los Angeles, later entering the Curtis Institute of Music, from which he was graduated a few years ago. An impressive string of awards has been won by this young artist—the coveted Naumburg Prize, an award from the National Music League, as well as from the National Federation of Music Clubs and, just this Summer, the Robin Hood Dell Young American Artists Award.

Aside from recital performances in many cities, Mr. Skolovsky has appeared as soloist under Pierre Monteux, Erich Leinsdorf, Alexander Smallens, Leon Barzin and others.

Juilliard Students Write from Abroad

Former students at the Juilliard School of Music are stationed in many parts of the world and write from Italy, England, China, India and Australia.

Capt. Phil MacGregor, who came to Juilliard from Akron, O., gave a song program at Trinity College, Cambridge, on Christmas Eve.

Pvt. Philip Jones, touring with "This Is the Army", writes from London that the show opened with great success. "We are playing at the Palladium Theatre", he says. "The King and Queen paid us a visit and were very gracious to us all".

Pfc. Nathan Gottschalk, also with "This Is the Army", writes: "I must tell you about a wonderful day the quartet and Phil Jones spent with Dame Myra Hess. We were invited to her home, where we played the Franck F Minor Quintet with her, and what a treat that was. She is such a grand person and great artist. She inspired us so much that we actually out-did ourselves. Jones also sang very well for her.

"She was so pleased with us that she and other important people are trying to get permission for us to play with her at a gallery concert. What an honor that will be! She mentions the fine contributions that you have sent for those concerts.

"We manage to get in quite a lot of good music and thank goodness for

that. I hope you all are carrying on well at 130 Claremont. My thoughts often turn there with much gratitude. Best from the four horsemen to the faculty and staff".

Pfc. Gottschalk's mention of "The Four Horsemen" refers to four former Juilliard students who enlisted together and played to army groups in the United States before going overseas.

Chavez Guest with Texas Orchestra

SAN ANTONIO.—A colorful event was the appearance here of Carlos Chavez, musical director of the Orquesta Sinfonica de Mexico, as guest conductor at a special concert, Jan. 31, by the Symphony Society of San Antonio. The Municipal Auditorium was well filled with an enthusiastic audience. Shostakovich's Symphony No. 5 was the highlight, with much interest centered in Chavez's works, "El Tropicana" and "Sinfonia India". A Vivaldi Concerto in G Minor, arranged by Chavez and a Symphony in B Flat by J. C. Bach were included.

The regular subscription concerts have continued with high success and large attendance. Max Reiter's skill and popularity increases with each hearing. A brilliant concert, Jan. 15, offered a sympathetic reading of César Franck's Symphony and Chabrier's "España". Rose Bampton, as assisting soloist, was enthusiastically acclaimed. Yves Chardon, principal of the cello section, was heard in artistic performances of a group of Saint Saëns, Ravel and Chardon. The concert of Jan. 22 presented Tchaikovsky's Fourth Symphony. Richard Crooks, assisting soloist, received an ovation. G. T.

Federated Clubs to Hold Contests

Young musicians' contests will be held during the 25th anniversary convention of the New York Federation of Music Clubs, to be held in New York from May 3 to 7. Mrs. Edgar Stillman-Kelley is chairman of the convention, and Leon Barzin chairman of the young musicians' contests. Contestants cannot be more than 22 years old.

Instrumentalists must be prepared to play a sonata or concerto and three etudes. Singers will be required to offer an example of Lieder, a specimen of operatic music and a chamber work for voice and instrument other than piano. Reading examinations will be required of both singers and instrumentalists.

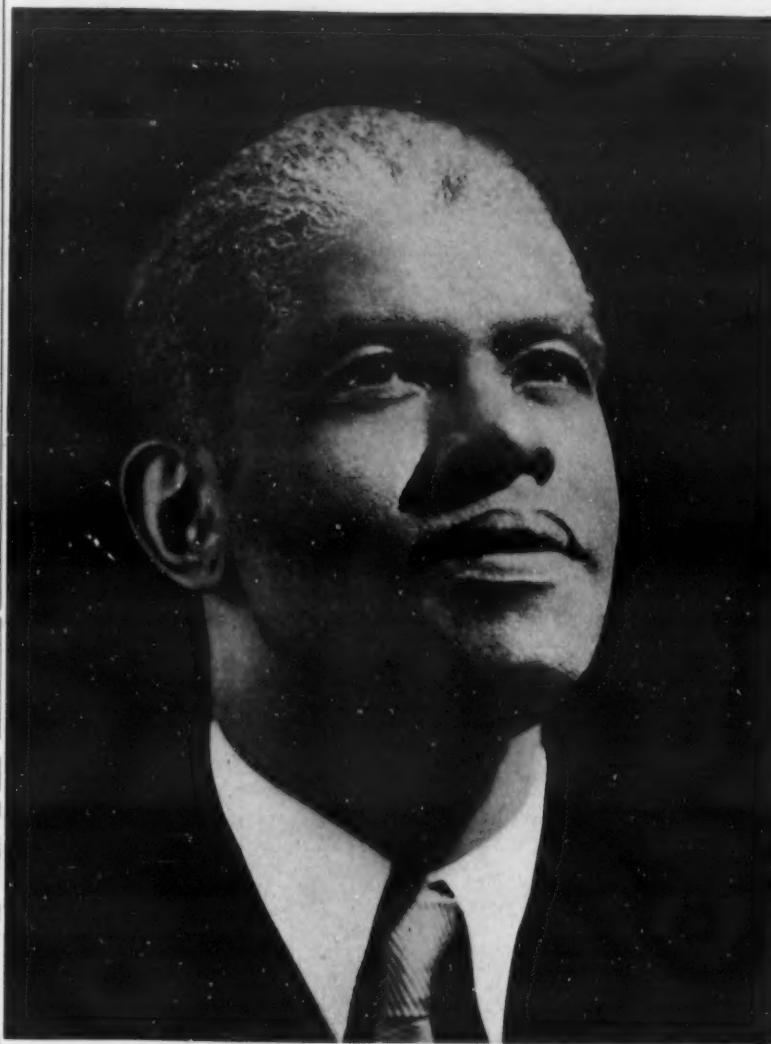
Winners will be presented as soloists at the massed choral concert or on other convention programs, or receive a gift of War Bonds.

Preliminary contests will be held in different parts of the state from April 22 to 30. Registration will close on April 15. The registration fee is \$5. Applicants must be American citizens and residents of New York State. Registrations should be made through Mrs. Warren Knox, 912 Washington Ave., Albany 5, N. Y.

Kansas City Forbids Stantees at Concerts

KANSAS CITY, Mo.—The Kansas City Fire Department has taken action to prevent further standing room from being sold at subscription concerts of the Kansas City Philharmonic. The capacity of Music Hall, where the concerts are given, is 2,672 and has proved insufficient. More than 300 persons were sold standing room to hear Jose Iturbi as piano soloist with the orchestra on Jan. 26, with the result that the Fire Department has now refused to allow standees for any performances in Music Hall. Trustees of the Philharmonic are considering pairs of subscription concerts for next season.

ROLAND HAYES, Tenor



As Critically Estimated in 1943-1944 in Tours of England, Scotland, Canada and the United States

"It may truly be said that America has never produced a more gifted interpreter, white or black."

—Toronto Globe and Mail, Oct. 20, 1943

"His voice has a fine, spun-silk quality."

—London Daily Express, Sept. 29, 1943

"His artistry in projecting and interpreting songs is of the first category."

—Baltimore Sun, Oct. 28, 1943

Signally Honored by the United States Army

Flown in Bomber to England, to be Guest Soloist in two concerts in London's great Albert Hall, before two audiences of 10,000 each (the second limited to Allied service men and women, and military and diplomatic chiefs. He sang arias of Bach and Arne, besides spirituals (in the latter, leading a chorus of 200 Negro soldiers).

"Roland Hayes, the great coloured tenor, delighted the audience," the London Daily Express reported on Sept. 30, 1943, "and that included the cheering chorus."

A Hayes recital was incorporated into the famous series of morale concerts given in the National Art Gallery by leading musicians, headed by Myra Hess. She accompanied him in his Schubert group, and added the Schubert Sonata in A-minor, Op. 164.

"Roland Hayes, America's greatest coloured tenor, thrilled a great crowd at the National Gallery yesterday (Oct. 16, 1943)," one account ran. "At the end of the performance the applause was so great that Mr. Hayes returned to the stage. People rushing back to work stood silent as he sang, unaccompanied, 'Were You There When They Crucified My Lord?'"

Back in the U. S. A. He Was Accorded this Honor

"There are few personages in the concert world before whom entire audiences rise in salute to sheer quality of presence and performance, but it happened in the Auditorium Theatre (St. Paul, Minn.), where Roland Hayes, the great Negro tenor, gave a recital."

—St. Paul Pioneer Press, Jan. 21, 1944

SOLOIST WITH BOSTON SYMPHONY ORCHESTRA UNDER SERGE Koussevitzky in World Premiere of GRETCHANINOV'S "OECUMENICAL MASS" IN SYMPHONY HALL, FEBRUARY 25 and 26, 1944

Roland Hayes Records Exclusively for Columbia Records

CONCERT MANAGEMENT ROLAND HAYES

25 Huntington Avenue

Boston, Massachusetts

ORCHESTRAS: Steinberg Leads Philharmonic—NBC Novelties

(Continued from page 184)

frescoes in the Roman Villa Farnesina depicting the Cupid and Psyche legend according to Apuleius. The work is different from most of Hindemith's output in that he permits himself to be pictorial and to evoke a literary picture which is in sharp contrast, of course, to the studied formality and abstraction of much of his other music. For Hindemith, it represents a notable stride forward in convincing musical expression, but he has still a long way to go before he will speak fluently and naturally in the essentially emotional language of music.

It is a pleasure to report that The "Symphony of Psalms", with its unusual instrumentation and its virtually unique wedding of chorus and orchestra, wears well and seems to have completed at last the transition from a curiosity to an art work of sincerity and nobility. The performance of it was an able one, although the Westminster chorus, as usual, was more numerous than necessary, if not too numerous for a proper balance. The vocal part of this score should equal, but never dominate its orchestral counterpart as it had a tendency to do in this instance.

Mr. Francescatti gave one of those impeccable delineations of the venerable Mendelssohn concerto which emulate perfection and are the despair of all who admit of human frailty. There literally was nothing wrong with his performance. His intonation was invariably accurate, no matter what the position nor the shift of position involved; his tone was sturdy, rich and pure-strained and his interpretation was in the best of taste, equally free



Vincent J. Abato



Paul Creston

from platitudes and eccentricity. Needless to say, Mr. Ormandy and his men provided a choice accompaniment. R.

Steinberg Leads Philharmonic-Symphony

New York Philharmonic-Symphony, Wilhelm Steinberg conducting. Soloist, Vincent J. Abato, saxophone. Carnegie Hall, Jan 27, evening:

Concerto Grosso in D Minor, No. 11 Vivaldi-Siloti
"Nuages"; "Fêtes" Debussy
Concerto for Saxophone (First Performance) Creston
Symphony No. 7 in A Beethoven

Mr. Siloti's arrangement of the Vivaldi had much to recommend it, especially in the slow section which has a singularly Gluck-ian atmosphere and might have been dropped from almost any page of "Orfeo". The inclusion of the organ in the instrumentation seemed a dubious addition, especially at its most evident appearances were in fortissimos in the clos-

ing measures here and there. The performance was accurate but metronomic. The Debussy works were lacking in delicacy, consequently in the necessary atmosphere. It seemed sometimes as though the orchestra were trying how far it could go without being brought up short by the conductor.

Mr. Creston's work has much about it of interest and a lot that is of considerable beauty. The first movement has a leaning towards Liszt in its opening theme, but not too closely. The development is clever and the scoring interesting. The slow movement begins with a glance over the shoulder at Tchaikovsky's "Romeo and Juliet" and then gets down to its own affair, a really beautiful melody in the solo instrument with a muted accompaniment from the whole orchestra. This is repeated by the oboe and played again by the saxophone. It is definitely worth while and shows that not all contemporary composers have lost the sense of melody. That the composer chose to interrupt the flow of his melody with a somewhat uninteresting cadenza may be overlooked. The final movement is banal and smacks of jazz orchestras, the saxophone playing willy-wees at top speed while the orchestra taps out cross rhythms. It may be dismissed without further comment.

Mr. Abato who is bass clarinetist of the orchestra, played exceedingly well especially in the second movement and conjecturally got everything that might be got out of an instrument not essentially a sympathetic one. The work was cordially received.

The symphony was well if not especially thrillingly presented. Mr.



Wilhelm Steinberg

Steinberg proved to be an experienced conductor if not a particularly communicative one. H.

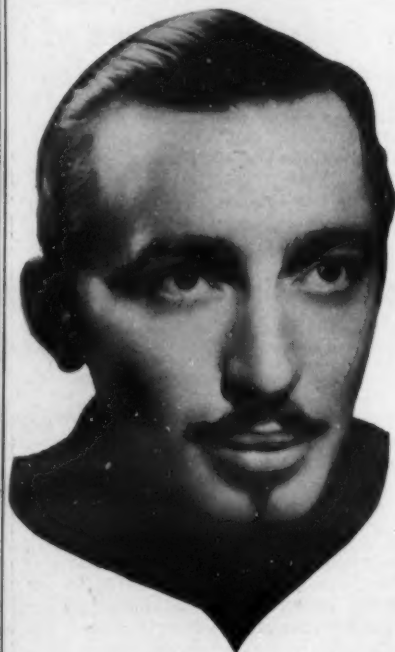
Philharmonic Young People

New York Philharmonic-Symphony, Young People's Series, Rudolph Ganz, conductor. Carnegie Hall, Jan. 22, morning.

Prelude to "Die Meistersinger" Wagner
Symphony in E Flat, No. 39 (K.543) 2nd and 3rd Movements Mozart
Symphony No. 4, in F Minor, 2nd and 3rd Movements Tchaikovsky
Song: "Frère Jacques"
"Red Cavalry" March; "American Salute" Morton Gould

Mr. Ganz as usual held the attention of his young audience not only by the playing of the orchestra but by his original remarks. Many of the

(Continued on page 203)



On Tour until May 1st, 1944. Available as Conductor or Guest Conductor for Summer, and Season 1944-45

PERSONAL ADDRESS
18 West 52nd Street
NEW YORK 19, N. Y.

Emerson Buckley is the most promising batoneer to be discovered in several semesters. He is going places. He's worth all the attention of the Metropolitan Opera Co. and our better symphony orchestras. And he is an American. We predict for him a distinguished career. Robert Coleman, New York Mirror

New Triumphs

EMERSON BUCKLEY

AMERICA'S CONDUCTOR

Press Comments—Season 1943-44

The only native American conductor now regularly employed in directing the repertory operas. He is Emerson Buckley, a young man well worth hearing and watching. He gets plenty of zip into the doings, and he not only delivers the goods but sells them with enthusiasm. Robert A. Simon—The New Yorker

The ordering of a conductor like Mr. Buckley is precise and vibrant, technically correct and expressive. No more can be drawn out of orchestral executives than is there to be drawn, but all they have is called out.

Christian Science Monitor, Boston, Jan. 1, 1944

TORONTO SYMPHONY. The cushions were on the floor again at Varsity Arena last night with an audience of over 7000 for Emerson Buckley's second appearance as Guest Conductor of the Promenade Symphony Concerts.

The program gave Mr. Buckley an opportunity to show his abilities in fields other than opera, and throughout, his enthusiasm and energy, sound musicianship and meticulous sense of detail gave vitality to the numbers.

... Mr. Buckley conducted with much elegance and rhythmical finesse, the ever fascinating "Classical Symphony" of Prokofiev, and fire, imagination, and urgent movement marked his interpretation of Mousorgsky's "Night on the Bald Mountain"—a witch's revel. He also gave spirited renderings of established favorites, Rossini's "William Tell" and Tchaikowsky's "Nut Cracker Suite."

Hector Charlesworth—Toronto Globe and Mail

Something exceptional in grand opera of convention. Add to these details orchestral refinements of accompaniment in aria, recitative and dramatic ensemble, and something of the beauty of conductor Emerson Buckley's work will be realized.

Toronto Eve. Telegram, Jan. 13, 1944

To Emerson Buckley, young American conductor, must go the credit for an unusually competent job. His vigorous and absolutely sure wielding of the baton was a joy to watch.

Rochester Democrat & Chronicle, Jan. 11, 1944

To Complete the Picture

FINAL TOUCHES
IN FEMININE
TOILETTE



Helen Jepson Adds a Nuance with One of Her Favorite Brands of Perfume



Larry Gordon

A Check-Up with Her Lip Brush Satisfies Martha Lipton



The Hairdresser at Charles of the Ritz Really Has Something to Work on in the Luxuriant Tresses of Blanche Thebom



Enya Gonzalez Finds the Right Note of Color with Her Nail Polish



Larry Gordon

Winter Will Have No Terrors for Nadine Conner



Maxine Stellman Probably Hopes That It Is Not a Windy Day, as She Puts on a Picturesque Hat



Leona Flood Decides on One More Dab of Powder

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New Leading
Soprano

Metropolitan Opera
Association

Personal Representative:

J. H. MEYER
119 West 57th Street
New York 19, N. Y.
Circle 6-7317



ALL ABOARD—San Francisco Symphony Players About to Climb into Army Buses Bound for Camp Stoneman Where They Gave a Service Men's Concert under the Baton of Andre Kostelanetz

Cincinnati Forces Play New Work

Symphony-Requiem by
Eric Werner Offered by
Goossens

CINCINNATI—For the pair of concerts by the Cincinnati Symphony under Eugene Goossens in Music Hall on Jan. 21 and 22 there were a world premiere and a popular soloist. The premiere was the Symphony-Requiem by Dr. Eric Werner, now a resident of this city. The soloist was Oscar Levant. Dr. Werner's composition indicated a wealth of material which the composer handled in competent fashion. The Symphony-Requiem is in three movements.

Dr. Werner was called to the stage to receive a wealth of applause. Great credit must go to Mr. Goossens and the members of the orchestra for the excellence of the performance. Mr. Levant attracted a full house and demonstrated his unusual dexterity in the playing of the Gershwin Concerto in F major. He was recalled many times, and was generous in his encores.

Tchaikovsky's "Romeo and Juliet" closed the program. The United Nations National Anthem was that of Czechoslovakia, played after our National Anthem.

Spalding Is Soloist

Previous orchestral concerts included those of Jan. 14 and 15, presenting Albert Spalding in a beautiful performance of Elgar's Violin Concerto. Other works on this program were Brahms's Symphony No. 3 and the Skilton arrangement of Handel's Suite in E Minor. The United Nations National Anthem was that of Brazil.

On Jan. 7 and 8, the soloist was Ezio Pinza, bass, who captivated his audiences in the monologue from Musorgsky's "Boris Godounoff". He also sang a Verdi aria and two Mozart arias. Orchestrally, there were the Rossini Overture "The Silken Ladder", Mendelssohn's Symphony No. 4 ("Italian"), Byrns's arrangement of Smetana's "Country Scenes from Bohemia", and Stravinsky's "Firebird" Suite. New Zealand's national anthem was played.

On Dec. 31 and Jan. 1, the soloist was Alexander Brailowsky, pianist,

playing the Rachmaninoff Concerto No. 2 in C Minor in a most effective style. This All-Rachmaninoff program also included the symphonic poem "The Isle of the Dead" and the Symphony No. 2 in E Minor. The United Nations Anthem was that of Canada.

VALERIA ADLER

Music Week Plans Are Discussed

1944 Keynote Sounded at
Town Hall—Events from
May 7 to 14

At a meeting of the National and Inter-American Music Week Committee, held at the Town Hall Club in New York, Jan. 18, general plans for the 1944 observance were outlined and the keynote for the year adopted, namely, "Use Music to Foster Unity for the War and the Peace to follow."

It was announced at the meeting that Music Week was now being sponsored by the National Recreation Association, with which its previous sponsor, the National Bureau for the Advancement of Music, had become affiliated. The committee, however, is still an independent entity, and Music Week a cooperative project of the thirty-three national organizations represented on the Committee by their president. The active workers in the field are some 700 state chairmen from the national organizations and local chairmen in cities, towns, and smaller communities throughout the country.

Music Week always begins the first Sunday in May, and falls this year May 7-14.

Choir Festivals Suggested

In its 1944 Letter of Suggestions the committee especially recommends for this year's observance inter-church and inter-faith choir festivals and musical services; community concerts and other events in which several groups, not necessarily all musical, combine to bring out local talent and to provide musical entertainment and equipment for the armed forces; patriotic programs featuring numbers by United States, Latin American and United Nations composers; demonstrations by school music departments, inter-school and community music festivals and radio programs stressing American music.

Among those present who spoke

at the meeting on the value of Music Week and pledged continued support of their organizations were Mrs. Guy P. Gannett, President of the National Federation of Music Clubs; Lilla Belle Pitts, President of the Music Educators National Conference; Howard Braucher, President of the National Recreation Association; Ralph A. Harris, General Secretary of the American Guild of Organists; Mrs. Ruth Haller Ottoway, National Council of Women, and John G. Paine, General Manager of ASCAP.

Baltimore Events Attract Enthusiasts

Symphonies and Operas
Given Before Audiences
of Large Size

BALTIMORE—The Baltimore Symphony, Reginald Stewart, conductor, giving Wednesday evening programs, the Municipal Series on Sundays and special programs for children on Saturday mornings, has attracted growing public attention, as proved by long lines of standees. Mr. Stewart has appeared as transcriber presenting effective orchestral versions of Bach's "Come Sweet Death," the Prelude in B Flat Minor, and the Little Fugue in G.

Charles O'Connell was guest conductor on Jan. 9, gaining high praise for his transcription of the Bach Passacaglia and Fugue and for his straightforward interpretations of other works. Among soloists heard during the month were Vladimir Horowitz, Jan Peerce, Dorothy Freitag, George Bauer, René Le Roy and Helen Traubel.

The National Symphony, Hans Kindler, conductor, had double interest on Jan. 18, with Yehudi Menuhin as soloist and Antal Dorati as guest-conductor. Bartok's Concerto was superbly played.

"Traviata" Presented

The Philadelphia La Scala Opera Company gave a satisfying presentation of "La Traviata" on Jan. 20 before a capacity audience in the Lyric. Annunziata Garrotto was the Violetta, Carlo Morelli, the elder Germont, and Bruno Landi, the Alfredo. Gabriel Simeoni conducted. This performance concluded the series of four visits of the Philadelphians arranged by the local Bonney Concert Bureau.

The Baltimore Civic Opera Company, Eugene Martinet, director, gave performances of "Carmen" on Jan. 12 and 13 with guest singers Winifred Heidt, Arturo Di Filippi and Mary Bowen in principal roles. The Mixed Chorus of Glen Martin Company assisted and had their first stage experience.

Celebrated artists heard at the Peabody Conservatory of Music have been Gregor Piatigorsky, with Ralph Berkowitz at the piano; Robert Casadesus and Jan Peerce.

Music Club Programs

Helen McGraw, pianist, winner of the Naumberg Foundation Prize, and Kay Rickert, violinist, supplied the program on Jan. 8 for members of the Baltimore Music Club at the Belvedere Hotel.

The Sunday concert series at the Maryland Casualty Auditorium, arranger by Norris Herring, included January programs by members of the Baltimore Music Club, the Baltimore City College Glee Club and Band, the Fire Department Band, under Robert Lansinger, and by individual participants.

FRANZ BORNSCHEIN

MUSICAL AMERICA

Philadelphia Enjoys Many Programs

Visiting and Resident Artists Give Ensemble and Solo Lists

PHILADELPHIA.—At the Academy of Music Jan. 13 under the local auspices of Emma Feldman Management, Marian Anderson was enthusiastically welcomed by several thousand admirers. Franz Rupp accompanied.

On the same date a Duo Music Club concert presented Katherine Welsh, contralto; Lois Sweifort Jack, pianist, and a Matinee Musical Club instrumental ensemble led by Nina Prettyman Howell. At the Philadelphia Art Alliance a lecture-recital on "Tunes of Time" engaged Dr. Frances Elliott Clark and Agnes Clune Quinlan, pianist.

The University Glee Club directed by H. Alexander Matthews featured songs of the United Nations on Jan. 15. Walter Baker, organist, gave a recital on Jan. 16, with Jane Hetherington, contralto, assisting. At Haverford College a chamber music evening enlisted Dmitri Markevitch, cellist; Julius Katchen, pianist, and other musicians.

Chamber Music Heard

The Philadelphia Chapter of the National Association for American Composers and Conductors sponsored a concert at the Cosmopolitan Club on Jan. 17. Georgianna Roming's Sonata for Flute and Piano was interpreted by Louis DelDuca and the composer. Also taking part were Jane Kolb, Irene Peckham-Veley and Anna Burstein-Bieler, pianists, and Mary Jane Manegold, soprano. Under Junto auspices, Iso Briselli, violinist, gave a recital, with Louis Kazze at the piano.

A Matinee Musical Club event on Jan. 18 in the Bellvue-Stratford centered attention on the chorus under Dr. Harry A. Sykes. Florence Frantz, pianist, took part. A Philadelphia Music Teachers Forum affair at Preser Hall on Jan. 19 considered Mexican music with Carolyn Diller, mezzo-soprano, and June Sheetz and Miriam Neale, duo-pianists, participating.

Celebrating its fifth anniversary, the Twentieth Century Music Group held a session in the Settlement Music School on Jan. 23. Taking part were Harold Bennett, Simon Asen, Marjorie Tyre, Rafael Druian, Broadus Erle, Leonard Frantz, Seymour Barab, and Vincent Persichetti. Seventy-four works by 46 composers have been performed at 19 concerts. Nearly half the names on the records are American.

At the same hall in the evening a distinctive vocal program under Mme. Kate Ravoth's supervision gave prominence to songs with English texts.

WILLIAM E. SMITH

Three States Hear Reiner's Forces

Pittsburgh Symphony Begins Winter Tour—Conductor to Give Novelties on Return

PITTSBURGH.—The Pittsburgh Symphony under the direction of Dr. Fritz Reiner began its winter tour of New York, Pennsylvania and Ohio on Feb. 8, in Buffalo. Dr. Reiner led the orchestra in concerts in Syracuse, Troy, Utica, Saratoga Springs, Scranton, Allentown, Columbus, Toledo and Dayton.

Thus far this season Dr. Reiner has directed eleven pairs of orchestral concerts featuring among his soloists Rose Bampton and Lauritz Melchior,

Joseph Szigeti, Yehudi Menuhin, Artur Rubinstein, Jennie Tourel, Robert Casadesus, Nathan Milstein, and many others. He has introduced the world premiere of a new symphony, "Jeremiah" by Leonard Bernstein, his former pupil who presently is assistant conductor of the New York Philharmonic.

For his first pair of concerts following the tour on March 3 and 5, Dr. Reiner will present for the first time the revised version of Bela Bartok's Second Suite and Arnold Schönberg's "Verklärte Nacht". Josef Hofmann, pianist, will be guest soloist.

Jewish Institute Awards Degrees

Dr. Stephen S. Wise conferred three honorary degrees at the 19th commencement exercises of the Jewish Institute of Religion on Jan. 30. The 11 members of the class of 1944, whose course of study was shortened by a year to make available an increased number of institute alumni for Army and Navy chaplaincies, were ordained into the rabbinate.

Bronislaw Huberman, violinist, and Jacob Klatzkin, writer, were the recipients of the degree of Doctor of

Hebrew Letters, honoris causa, and Robert Dubois Workman, chief of chaplains, U. S. Navy, received the degree of Doctor of Divinity, honoris causa.

Mr. Huberman played the Bach Chaconne. Chaplain Workman was escorted by a contingent of 30 Navy chaplains, which preceded the academic procession of graduates, faculty, trustees and participants in the exercises. The principal address was given by Dr. Solomon Freehof, Rabbi of Temple Rodef Shalom, Pittsburgh, and President of the Central Conference of American Rabbis.

J. H. MEYER, 119 W. 57 St., New York 19, N. Y., Presents for 1944-45:

"Excellent."—*Buffalo Evening News*

Lydia EDWARDS

American Mezzo-Soprano

Now on Tour with the San Carlo Opera Company.

Recent Appearances: San Carlo Opera Co., Connecticut Opera Ass'n, National Grand Opera Co., Philadelphia La Scala Opera Co.

"Vibrant interpretation. . . well earned ovation."—*Spokane Spokesman-Review*

"Lovely contralto."—*Boston Traveler*.

"Lovely steadiness in dark-colored tones."

—*Toronto Evening Telegram*

"Real Operatic Caliber."

—*Wichita Kans. Beacon*

Gabor CARELLI

Lyric Tenor

Chas. L. Wagner: "Don Pasquale" Tour, Fall 1943
N. Y. Opera Guild: "Traviata" Tour, Spring 1944

"Displayed a voice of fine lyric quality."

—*Daily Oklahoman, Oklahoma City*

"An excellent voice."—*Stamford, Conn., Advocate*

"His precise, clear tones . . . placed the audience firmly in his grasp."

—*Waterbury Republican*

"Warmth and melodic intonation."

—*New Orleans, La., States*

"Fine Quality of Balance."

—*Elizabeth, N. J., Daily Journal*

The TRIO MUSETTE

Gloria Linde, violin; June Kidd, 'cello;
Ruth Wunderlich Landes, piano.

Recent Engagements:

State Teachers College, New Paltz, N. Y.
State Teachers College, Oneonta, N. Y.
State Teachers College, Newark, N. J.
Panzer College, East Orange, N. J.
Metropolitan Life Glee Club, New York

"Dramatic Impact."—*New York Times*

Carmen REUBEN

Mezzo-Soprano

Annual New York Recital: Times Hall, Wednesday
Evening, March 15, 1944

"A Program Chosen with Exceptional Taste. . . Delivery revealed an Authentic Sense of Style and Conscientious Musicianship."—*N.Y. Herald-Tribune*

—*A Specialist of the Art Song*—

"A Discovery."—*Washington Times-Herald*

Ernice LAWRENCE

American Tenor

San Carlo Opera Co.—January-February 1944

This young American has made an excellent Reputation for himself in the East, the Northwest as well as in his Native Texas. His Repertory includes: "Radames" (Aida), "Cavaradossi" (Tosca), "Turiddu" (Cavalleria Rusticana), "Duce" (Rigoletto), "Canio" (Pagliacci), "Pinkerton" (Butterfly).

"Ernice Lawrence . . . has all the vocal attributes necessary for the role. His voice is clear, ringing and excellently schooled so that the high C's . . . came forth with power and ease and won him a round of applause. A promising future can be predicted for him for he is the type of tenor difficult to find."—*Washington, D. C., Star*

"Much of the success of the performance may be attributed to Mr. Lawrence for his consistently good interpretation."—*Houston, Tex., Post*

"His diction was the best of the evening."

—*Houston, Tex., Press*

"A great, well-qualified teacher."

—*Serge Rachmaninoff*

Paul EMERICH

Pianist-Pedagogue

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The Special Issue—

Wartime Mirror of America's Greatest Music Achievement

FOR the third successive year, the Special Forecast Issue of **MUSICAL AMERICA** appears in the midst of this nation's greatest war for the survival of humanity and civilization. War is waged by men, guns, and machines and those who supply the tools of combat from behind the lines. It seems ironical that music should play a part in such grim business, yet it does play a part of incalculable importance.

In these pages are reflected the martial achievements of music at home and wherever our men are fighting in the far-flung corners of the world not only as a ministering angel bearing solace and peace of mind, but as a positive force strengthening the fibre of our national character and fortifying the will of our people to win through to the universal victory which is now assured. It is with a vast, but humble, pride that we present this chronicle, and we look with a new reverence upon an art which can develop such potency in time of trial and achieve such heights of human service when life is darkest.

THIS 37th annual edition also comes in the midst of the largest musical season in the history of our country—largest in point of quantity of musical activity from coast to coast and of public interest therein. Attendance at musical performances throughout the nation shows an over-all increase of 25 per cent and attendance at individual concerts averages over 90 per cent of capacity. Remarkable as this record may appear, it may be taken as a criterion of the foreseeable future. Already it is assured that next season will reach another all-time high in the number of concerts given and in total public attendance.

It is a matter of much satisfaction to us that **MUSICAL AMERICA** was in the forefront of those who anticipated and accurately gauged this new musical prosperity and took the lead in advocating a program of general expansion of musical activity throughout the

country. Those who read the signs and portents correctly are now reaping the harvest of their foresight and are also performing an invaluable service to the American people by being prepared to supply the current unprecedented, but inevitable, demand for increasingly more music of high artistic standard.

AS ever, the Special Issue, the biggest in the annals of this publication, is the barometer and guide attesting the healthy musical condition of this country and of the Western Hemisphere as a whole. From the Atlantic to the Pacific and from Canada to the republics of South America, these columns record the irrefutable evidence of a new impetus, a new fertility and a new level of accomplishment on the part of those who tend the lamp of musical culture in our society.

Here, too, are set forth the vital work music is doing among the fighting men under our banner and the banners of our valiant allies; the practical application of music to war psychology in industry; the inestimable contributions being made along experimental lines by radio; a new progressiveness and spirit of co-operation in managerial fields; an expression of ideals for the future on the part of a leading interpretative artist, and numerous related subjects viewing the whole picture of the music of today and striving to look over and beyond into the music of tomorrow.

"Music Now!" is the thesis of this all-encompassing volume—a volume which has become a tradition in American musical life. As surely as the music of today is the product of the past, so the music of today is also the progenitor and guardian of the music of the future. "The child is father to the man," and it is our bounden duty to look forward, not back, in the unending quest for progress and development. "Music Now!" absorbs the future in the eternal present.

Ronald F. Eyer
EDITOR

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Ban "Arrangements" Of the National Anthem?

THE issues raised by the recent prohibition in Boston of Igor Stravinsky's apparently very personal arrangement of "The Star-Spangled Banner" might lead, if followed to their sternest logical conclusion, to certain curious results. If we are to credit report, numerous persons take vigorous exception to any change whatsoever visited upon the national anthem and resent the alteration of so much as a single note. At a time like this it is patently foolish to argue the case on a basis of musical merits. Never-

theless the question has aspects which even on the grounds of patriotism need not be wholly ignored.

If we are to lay down a hard and fast rule that absolutely nothing in the song may be modified in even the smallest way, we shall presently have our hands full. For in the countless recitals, concerts, theatrical and operatic performances at which the hymn is played we hear it in quite a number of different ways.

By this, one does not necessarily mean that one conductor plays it faster and another slower. But one does mean that we hear it sometimes (notably by string quartets and pianists) with subtly changed and even enriched harmonies not to speak of a seasoning passing note; in the case of violinists with ornate double-stops; at one symphony concert with more percussion than at another and here with cymbal clashes, there without. But none of the changes, even though they might conceivably irritate hard-bitten purists, can be said to violate the spirit of the anthem and so are scarcely noticed. If we are going to stick uncompromisingly to the letter of the rule that not one note may with impunity be changed where, if we are consistent, shall we land when things like this occur?

This is not all. Doubtless every civilized nation on earth reveres its national anthem and in one fashion or another prevents what it might construe as a defilement. Yet if "Madama Butterfly" were to be represented today what would be done about those phrases of "The Star-Spangled Banner" which Puccini weaves into the fabric of his score with the skill of a resourceful composer? And, to speculate further, how would it ever be possible for the French to listen to Schumann's "Two Grenadiers" if France had a law making punishable the slightest change in the "Marseillaise"? As for the

British, would it ever be lawful in such a hypothetical circumstance for a pianist to play Beethoven's variations on "God Save the King"?

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All Present— and Accounted for

WHEN she went to talk to Dr. Serge Koussevitzky in New York, one of several conversations which resulted in the article, "What Is America's Musical Future?" (page 5), Alice Berezowsky described the interview as follows:

"Just sit down and wait a moment, if you don't mind," said Dr. Koussevitzky. "Please excuse the slight disturbance going on. I'm leaving for the south this evening; taking a two-weeks vacation from conducting."

"In the room, two moving men, wearing thick shoulder pads and looking like commandos in battle dress pushing a stalled tank, were trying to hoist an oversize grand piano onto a dolly. Near the door, a porter was building a leaning tower with heavy suitcases. In the middle of the floor, a frenzied waiter was endeavoring to set up a lunch table."

"You will excuse me, please, but I must finish this today," apologized Koussevitzky, settling himself in a big armchair and putting on his glasses. As though he were in a secluded, sound-proof studio, he buried his head into what appeared to be, judging from its size and shape, an orchestra score. From time to time, he exclaimed: "Marvelous! Oh, how marvelous!"

"I peered sideways to see what music it was. There were no notes and staves. On one page were the words 'This is an aeroplane'; on the opposite page was a picture of two naked infants standing hand-in-hand on a very round world and at the brink of space. They were staring up at a great swirling cloud. In its midst was a pink-and-blue flying machine."

"My niece bought this for a friend's child," he said enviously, when he closed the book.

"The 'slight disturbance' had subsided to a clatter of luncheon dishes. "Now let us talk and eat," he invited."

Mrs. Berezowsky, wife of the composer-conductor Nicolai Berezowsky,



Alice Berezowsky Regales Eugene Ormandy with a Passage from "Duet with Nicky" While Nicky Himself Stands By

is the author of an amusing book about her husband and herself, called "Duet with Nicky," has lectured and talked on the radio, and speaks Russian fluently, if with a slight Georgian accent—Caucasus Georgian, not American Georgian—because her first teacher was from the Caucasus Mountains.

Despite the somewhat zany atmosphere which pervades "Confessions of an Albumaniac" (page 29), the Walz household in Alexandria is a delightful one, as we know from experience. We saw Kit sleep through hours of phonograph music when he was but nine months old, so we believe the Walzes know whereof they speak, not only in child training, but in music appreciation. Jay, formerly Washington correspondent for us, when he was holding down a combination city desk and music job on the *Post*, is now in the Washington Bureau of the

What They Read Twenty Years Ago

MUSICAL AMERICA for February, 1924



Concerned in a Jazz Invasion of Sacred Precincts—the League of Composers Concert at Carnegie Hall. Left to Right: Vincent Lopez, George Gershwin, Victor Herbert, Eva Gauthier, Zex Confrey, Irving Berlin and Paul Whiteman. Inset is a Theme from Gershwin's "Rhapsody in Blue"

It Comes and Goes

Although no official announcement has as yet been forthcoming, the indications are that next season will see Debussy's operatic masterpiece, "Pelléas et Mélisande" installed in the repertoire of the Metropolitan.

1924

Come Over and Help Us!

Budapest has risen against Jazz and that popular song, "Yes! We Have No Bananas". According to reports from Berlin, pistols and sabres were used to suppress the singing of the song.

1924

Opera Week in Chicago

Chaliapin as Basilio in "The Barber of Seville"; "Lakmé" with Graziella Pareto, Schipa and Baklanoff; "Traviata" with Muzio, Hackett and Rimini; "Martha" with Florence Macbeth, Schipa and Rimini; "Cleopâtre" with Mary Garden and Baklanoff; "Boris" with Chaliapin; "Lucia" with Tina Paggi, Forrest Lamont and Gandolfi, and "Carmen" with Garden, Anseau and Baklanoff.

1924

So, What?

Symphony Heads in First National Conference in New York Form Permanent Committees to Protect Inter-

ests. New Committees Will Serve as Bond Between Orchestras and Boards. 1924

At the Metropolitan

"Le Coq d'Or" with Galli-Curci and Rosina Galli; "Cavalleria" with Easton and Chamlee; "Fedora" with Jeritsa, Martinelli, Scotti and Mario; "Traviata" with Galli-Curci, Chamlee and De Luca; "Walküre" with Matzenauer, Delia Reinhart, Sigrid Olegin, Laubenthal and Whitehill; "Thais" with Jeritsa, Tokatyan and Danise; "Marta" with Alda, Gigli, Kathleen Howard and Didur, and "Carmen" with Florence Easton, Sabanieeva, Martinelli and Mardones. 1924

New York Times, having had a fling at OPA public relations in between. Audrey has succeeded him as our correspondent. Both have written articles for national magazines (their latest, one about Sweden appearing in the *Saturday Evening Post* of Feb. 4), and Audrey has published two detective tales under a pseudonym.

The photograph which shows the family ready to dig into their really impressive collection of records was made under trying circumstances. Their friend Bill Nelson shot it. "A big-time operator who used to take pictures for *Look*, now making training films for the Navy," says Jay, "on the side he does jobs in the movie line for which he gets fees from \$300 to \$3,000. Anything in between will be accepted." "Naturally we were somewhat aghast at this, but the 'in between' turned out to be really reasonable."

Especially when you consider that the finished print involved camera and equipment borrowed from some sacred precincts, a taxi back and forth from the Walzes, 20 bulbs, a dozen and a half plates and a late trip to the *Times-Herald* dark room in Washington where another friend developed the negatives and made prints. They finished about 2:30 a. m. "So," says Jay, "you see we in Alexandria love you". Thanks to the Walzes, Bill Nelson and any other individuals concerned, say we.

Dame Myra Hess, who wrote for us the article on music in war-time Britain (page 9) took time off to do

it from her busy schedule, which includes the famous series of lunch-hour concerts at the National Gallery in London. Well remembered from her piano tours here, she is a Fellow and Associate of the Royal Academy of Music and was awarded the Gold Medal of the Royal Philharmonic Society in 1941.

A single purpose has sent Liu Liang-mo many thousands of miles through China and America—to help people understand each other better.



Liu Liang-mo

Now a member of the staff of United China Relief, he spoke and sang at a meeting of the National Federation of Music Clubs in May, 1943, at which time we heard him and determined to have him write something for us. The article on page 9 is the result. Believing in the unifying power of mass singing, he was so adept at it in 1937 that Generalissimo Chiang Kai-shek sent him to teach soldiers to sing. For three years he moved with the armies all over China. Since coming here, he has addressed thousands of audiences in the endeavor to bring American and Chinese thought closer together.

Although barely in his '30s, Tom Scott, who wrote the article on folk

music (page 110), has collected hundreds of songs from all sections of America and various parts of the world. Born in Kentucky, he heard at first hand Negro and mountain songs. Later he listened to chanteys, cowboy ballads and timber songs under the conditions that produced them. Although our own folk music interests him most, he learned songs from Latin America, the Veld in South Africa and dozens of others—all from natives.

In addition to his singing of these songs and his arrangements of them, he has composed symphonic music and arranged the folk material for large choruses and instrumental combinations.

John K. Sherman ("Symphony Managers Pool Their Ideas," page 117) is our Minneapolis correspondent and the music editor of the *Star*. Theresa Shier "Orchestras Unite in Common Cause," page 116, is doing organizational work for the American Symphony Orchestra League which she describes.

Author of several books on music, Helen L. Kaufmann ("C'est la Guerre for String Quartets," page 142) has also contributed previous articles to these pages.

John Alan Haughton ("The Muse Abused," page 28), Herbert F. Peyser ("The Role of the Thing," page 21, and "What of Music in Post War Europe," page 27) and Robert Sabin ("Industry Turns to Music," page 25) are all members of the staff.—EDITOR.

CONCERTS: Singher, Bush and Namara Among Singers

Martial Singher, Baritone

Martial Singher, baritone. Paul Ulanowsky, accompanist. The Town Hall, Jan. 28. Eve.

"La Chanson de Roland" (Restored by Lazare Saminsky).....XI Century
"En Venant de Lyon".....XV Century
"L'Amour de Moi".....XV Century
Air de Caron from "Alceste".....Lully
Air de Thésée from
"Hypolyte et Aricie".....Rameau
"Plaisir d'Amour".....Martini
A Group of Serenades
Serenade from "Don Giovanni".....Mozart
Serenade from "Méphistophélès".....Schubert
Serenade from "Faust".....Berlioz
Serenade "Chantez, Riez, Dormez".....Gounod
Serenade from "Songs and Dances of Death".....Mussorgsky
"Vergebliches Ständchen".....Brahms
"Mandoline".....Debussy
"Ballade de Gros Dindons".....
"Pastorale des Cochons Roses".....
"Villanelle des Petits Canards".....Chabrier
"Don Quichotte à Dulcinée" a:
"Chanson Romanesque"; b:
"Chanson Epique"; c: "Chanson à Boire".....Ravel

This was Mr. Singher's New York recital debut. Seldom has an artist at a first appearance stirred an audience to enthusiasm as on this occasion. This was the result of a perfectly controlled voice and an art which recalls that of George Henschel of an earlier and happier vocal day and that of Edouard Clément, more recently. It is the art so perfectly schooled as to seem always entirely natural, entirely inevitable in every respect.

On a program so nearly perfect in every detail, space forbids individual criticism of each number. The excerpt from the Chanson de Roland which Mr. Saminsky has cleverly arranged, sounds like the singing of a



Janet Bush Marguerite Namara

bard by the fireside—as it should. The best of the first group was the air of Charon. This was a superb piece of declamatory singing. "Plaisir d'Amour" displayed a perfect legato but was a trifle subdued in spirit.

Of the Serenades, the Berlioz was the best and it was peremptorily redemanded. The satirical shout at the end of each stanza was like a vocal *pied de nez*! Mr. Singher also made Gounod's treacly Berceuse Sérénade almost convincing. Brahms's "Vergebliches Ständchen" which, for some reason, all singers like to sing and nearly always sing badly, was a delicious bit of humor and was at once redemanded. It was one of the best numbers of the evening. The lengthy diminuendo in the Debussy was beautiful, giving the impression of a singer walking away into the distance as he sang. Of the Chabrier songs, the first was the best.

The Ravel songs which Mr. Singher introduced to the public in Paris with the Colonne Orchestra in

1934, were all well done, but the second, especially dedicated to him, was the best, a really magnificent piece of sustained singing.

The artist was the recipient of ten recalls at the conclusion of the program, the audience sitting immovable until two encores had been given and then only a few leaving before two more were sung. H.

Janet Bush, Mezzo-Soprano

Accompanist, Arpad Sandor. Town Hall, Jan. 18, evening:

"V'adaro pupille", "Furibondo spira il vento".....Handel
"Dein Blaues Auge", "Salamander", "Von Ewiger Liebe".....Brahms
"Im Herbst", "Mädchen mit dem roten Mündchen".....Franz
"Du bist so jung".....Erich Wolff
"Cacilie".....Strauss
"Gerechter Gott", from "Rienzi".....Wagner
"Christ is Risen".....Rachmaninoff
"Mother Dearest".....Arr. Kurt Schindler
"Magpie", "Hopak".....Mussorgsky
"Stressa".....Winter Watts
"Miranda".....Hageman
"Let it be Forgotten".....Sacco
"The Wicked Witch".....Daniel Wolf

Janet Bush has one of the finest voices, as such, to be heard in public at the present time. Actually, it seems more an operatic organ than one adapted to the subtleties and refinements of recital. She has worked hard, too, to perfect her interpretations and to some degree she showed on this occasion that her labors have not been wholly fruitless. There is still room for improvement, particularly in creating moods and extracting to the full the emotional content of certain songs. But in music of forthright dramatic character she unquestionably excels.

Consequently she was more fortunate in the tempestuous "Furibondo" air of Handel than with Cleopatra's enchanting love song from his "Julius Caesar," the sensuous languor of which seemed to escape both her and her pianist, with the result that its delivery was violent and heavy. But the elaborate "divisions" of "Furibondo" offered her no difficulties at all, since Mme. Bush's breath is a gratifyingly "long" one and extended phrases hold no perils for her whatever.

Here and there interesting details and nuances distinguished her delivery of Brahms's lovely song about the blue eyes, but she scarcely caught the sly humor of his "Salamander" or the full ecstasy of "Von Ewiger Liebe." For the same reason Franz's "Im Herbst" became a more successful exploit than his "Mädchen mit dem roten Mündchen." If in her Lieder group there was any exception proving the rule it was Erich Wolff's "Du bist so jung" where she was comparatively successful in creating a true lyric mood. Considering the operatic nature of her gifts one was a little disappointed in the singer's performance of Adriano's air from "Rienzi," which was too hurried in the main and insufficiently "pointed." Incidentally, Miss Bush's Italian and German could both stand improvement.

An audience of good size applauded her vigorously. P.

Nine O'Clock Opera Company Returns

The Nine O'Clock Opera Company returned after an absence of several seasons to give a brisk performance of Mozart's "Marriage of Figaro" in Town Hall on the evening of Jan. 19. The cast included Gean Greenwell as the narrator and as Antonio in the performance; Carlos Sherman as Figaro; Helen Van Loon as Susanna; Alice George as the Countess; Vera Weikel as Cherubino; Stuart Gracey as the Count; and John Harrold as Basilio. The opera was done with

piano accompaniment, in modern dress and in an abbreviated form, with the narrator keeping the story fresh in the minds of the audience and adding quips of his own.

To people who are not familiar with the opera in its original form, the company offers an evening of good theater and lively entertainment, and it is highly probable that many listeners become interested in Mozart for the first time through these performances in their own language by young singers who keep everything moving. Of the cast Miss George and Miss Weikel took the vocal honors, though all of the performers sang brightly. Ruth Cumbie was the pianist. The audience laughed heartily and obviously had a good time. S.

Marguerite Namara, Soprano

Alderson Mowbray, accompanist. Assisting artist, John Wummer, flute. Town Hall, Jan. 24, evening:

Air of Momus (from "Phoebus and Pan").....Bach
"L'Amore".....Mozart
"Ca fait Peur aux Oiseaux".....Bernard
"Der Traum".....Rubinstein
"L'Extase langoureuse", "Green", "Noel des Enfants qui n'ont plus de Maisons".....Debussy
"Cortège".....Poldowski
"Ahl Vous dirai-je, Maman".....Old French
"La Colomba".....arr. Schindler
"Da Luain, Da Mairt".....arr. Hughes
"Nana".....arr. de Falla
"Moulaiya".....arr. Fuleihan
"Loch Lomond".....arr. Kreisler
"A Memory".....Ganz
"L'Oiseau Bleu".....Decreus
"Cradle Song".....Manning
"Le Chapelier (Genre Gounod)".....Satie
"Séguillille".....de Falla

Swaying, striding and billowing in voluminous mauve Mme. Namara impinged upon the enraptured vision like some highly decorative evocation of the blessed 'nineties. It is quite some time since she was heard here but she still has a faithful public and it was out in force for her return. Applause without stint, encores without number and the most splendid floral display under which the Town Hall stage has groaned in many a moon contributed to the pleasures of the occasion.

These things are not set down in a spirit of levity. The recital, for all its side issues and its excursions from the beaten track, offered some substantial artistic satisfactions. For one thing, one heard a voice which, if not wholly what it was a quarter of a century ago, displays even now a good deal more than the mere remnants of beauty. Some of the soprano's tones are still quite remarkable in sheer timbre and purity and her trill is something one does not often encounter in these days when a genuine shake is usually supplanted by an apologetic gurgle. Sound schooling will tell, even if administered a long time ago.

Of course Mme. Namara's exploits are multiple and many-sided, just as they always have been. She crosses the boundary line which separates the singer from the *diseuse* and then recrosses it at will. She acts, she gives free play to the mannerisms heaven has showered upon her, she shuns in principle the concert ideal of the graven image. Some of her interpretations, of course, are better than others. Her diction is sometimes very good, sometimes less good. She sang certain specimens of Debussy better than Mozart's "L'Amore" or Bach's "Patron, das macht der Wind" (given, incredibly enough, in French). In Bernard's "Ca Fait Peur aux Oiseaux" she caused a jocund flute (admirably played, incidentally, by John Wummer) to tootle from the dim recesses of the artist's room. Some of her folksongs were truly admirable. So was the gavotte from "Manon", which

(Continued on page 208)



James Abresch

"ANGELO PILOTTO
IS ALWAYS THE GREAT ARTIST"

—Cincinnati Inquirer

LEADING BARITONE OF
CINCINNATI SUMMER OPERA COMPANY
PHILADELPHIA LA SCALA OPERA COMPANY

Orchestra Concerts

(Continued from page 196)

hearers recognized the Minuet from piano-lessons. The pizzicato movement of the Tchaikovsky was particularly enjoyed. "Frère Jacques" was lustily sung. Mr. Gould's pieces brought the list to a stirring close.

N.

Stokowski Conducts Hindemith Work on NBC

NBC Symphony, Leopold Stokowski conducting. Studio 8-H, Radio City. Jan. 23, afternoon:

Prelude to "Lohengrin"; "Magic Fire Music" from "Die Walküre"; Wagner "Nobilissima Visione"Hindemith

Hindemith, who seems to be enjoying something in the nature of a vogue in Manhattan concert halls at the moment, was less gratefully represented in this instance than in some others. There is little that is either noble or visionary in the present work unless it is in some esoteric and highly rarefied sense beyond the ear of the ordinary listener. It is Hindemith in one of his drier, more obfuscated moments. Mr. Stokowski devoted himself wholeheartedly to a careful publication of its recondite, uncommunicative phrases and its gritty harmonic progressions, but to little avail.

The Wagner excerpts, sure-fire and fool-proof, went with their accustomed dramatic color and intensity. We shall not discuss this thrice familiar music, but we still are mystified by the fact that those ethereal measures representing the Grail at the commencement of the "Lohengrin" Prelude (played in high positions by the violins, divisi) never sound in tune no matter by what orchestra performed. Does the peculiar



Desi Halban

Leonard Rose

construction of harmonics at that altitude give the impression of false intonation or is it some freakish reaction of the ear?

R.

Rose Is Soloist with Philharmonic-Symphony

New York Philharmonic-Symphony. Wilhelm Steinberg conducting. Assisting artist: Leonard Rose, cellist. Carnegie Hall, Jan. 29, evening:

Overture to "Oberon"Weber
Concerto for cello and orchestra in D MinorLalo
Symphony in A, No. 7, Op. 92. Beethoven

Leonard Rose's performance of Lalo's Cello Concerto was the "news" of this concert. The concerto for cello places a far heavier burden upon the solo performer than does Lalo's "Symphonie Espagnole", for the very reason that it is almost completely lacking in the brilliance of orchestration and melodic charm of the violin work. But when it is played with the power, the refinement and the eloquence which Mr. Rose displayed, it is still viable. With none of the superfluous mannerisms of the virtuoso, Mr. Rose played brilliantly, and his warm, rich tone never became syrupy or sentimental in quality. Except for an ingenious passage in the andante, the orchestral part of the concerto is

a dreary waste of accent chords and accompaniment figures. Only by a remarkable feat of sustained playing by the soloist, can the listener's attention be held. One would like to hear Mr. Rose in a work more intrinsically worthy of his talents than Lalo's faded production.

Mr. Steinberg, who had been called in suddenly earlier in the week, when it became evident that Artur Rodzinski was too ill to conduct the orchestra, was naturally at a disadvantage. It would therefore be unfair to assume that the rather heavy-handed interpretations of this concert were representative of his conducting under other and better circumstances. The program was repeated on Sunday afternoon.

S.

Philharmonic Plays Mahler

New York Philharmonic-Symphony. Bruno Walter, conductor; Desi Halban, soprano, soloist. Carnegie Hall, Feb. 2, evening:

"Tragic" OvertureBrahms
"Verklärte Nacht"Schönberg
Symphony No. 4, in GMahler
(Soprano Solo, Desi Halban)

Bruno Walter is incontestably the high priest of Mahler. No living musician brings to that master's work such devotion, such consummate understanding, so absolute a grasp of its most infinitesimal vibrations. If anyone can remain insensitive to a revelation of the Fourth Symphony such as Mr. Walter offered a Philharmonic audience of good size on this particular evening then, indeed, there is no hope of his conversion to the evangel of that tortured creator of searching, though flawed, beauty.

The interpretation was in every respect equal to the one Mahler himself gave of the same work in the same hall with the same orchestra a generation ago. In some respects it even surpassed it. At all events, the under-

lying point of the score became clear as never before. This does not alter the fact that the symphony itself, for all the lovable naïveté of many of its pages, is an uneven work, though assuredly the most direct of all the Mahler symphonies and the one least afflicted with the composer's straining endeavor to pierce infinities. Time has not faded the amiable charm of the opening, with its winning folk-like and neo-Mozartean melodies. A pity that the composer could not resist the solicitations to sophisticated workings-out and to the various artifices of development, in which the movement for a time threatens to lose itself. Nor is the second one consistently absorbing. But the third section, marked "Peacefully", is surely one of the loveliest and most spiritualized expressions in the whole of Mahler's symphonic output and in this soaring page Mr. Walter fairly rose above himself.

Something of the charm of the last movement, with its folk-like visions of a picture book paradise, was dissipated because the soloist, Desi Halban (daughter of the one-time star of the Vienna opera, Selma Kurz) sang the soprano solo in rather colorless, inexpressive fashion and with unintelligible enunciation. Nevertheless, it was a great night in the history of this symphony and the performance stirred the audience to delighted demonstrations.

It was stirred, too, by the fine playing of the most lastingly popular of Schönberg's works, the sensuous, chromatic, luxuriant and over-lengthy "Verklärte Nacht", as expanded from its original chamber music state for the full string body of an orchestra. The Philharmonic strings brought to the piece a glow and volume of sumptuous tone. The concert opened with a notable reading of Brahms's "Tragic" Overture, although here the orchestra's response to its conductor was not as spontaneous and cooperative as it later became.

P.

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Members of the Columbia All-Star Opera Quartet: Helen Olheim, Donald Dame, Josephine Tuminia (Center) and Walter Cassel (Right)

De Bellis

Columbia All-Star Opera Quartet to Tour

Lawrence Evans announces that Columbia Concerts, Inc. will again present the Columbia All-Star Opera Quartet for a transcontinental tour in the fall of 1944. Four brilliant young American artists make up the personnel—Josephine Tuminia, coloratura soprano; Helen Olheim, mezzo-so-

prano; Donald Dame, lyric tenor, and Walter Cassel, baritone. All four have sung with the Metropolitan Opera and other leading operatic organizations in the country, as well as on the concert stage and over the radio.

This attraction has been received with wide acclaim by public and press, has stirred up enthusiasm of huge audiences and created a desire for other performances of this kind. The Columbia All-Star Opera Quartet filled 56

engagements from coast-to-coast during the season 1943-44. Their attractive program contains selections and highlights from best-known and best-loved operas.

Due to heavy demands for the services of these four singers as individual performers in opera and concert, the quartet tour will be restricted to the months of October and November.

Extensive Library Given to Fisk

NASHVILLE, TENN.—The Fisk University Library has received an important gift, the George Gershwin Memorial Collection of Music and Musical Literature, founded by Carl Van Vechten. The collection, including Mr. Van Vechten's personal library, consists of books on music (some of them rare, many unusual), published music, manuscripts, letters, phonograph records, an important series of photographs of musicians (both white and Negro), scrapbooks and other miscellaneous items.

In making his gift Mr. Van Vechten stated, "I have already given the part of my collection that deals essentially with Negroes in music to the James Weldon Johnson Memorial Collection at Yale University. My intention in founding that collection was to send Negro material to an institution where it did not exist to any great extent. I have a similar purpose in presenting a library dealing with Debussy, Stravinsky, etc., to Fisk. I

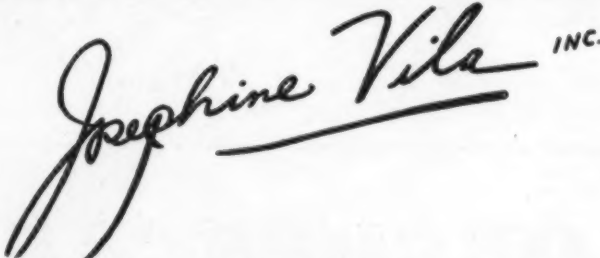
Philadelphia Orchestra To Appear at Worcester Festival

WORCESTER, MASS.—The Philadelphia Orchestra will be heard under Eugene Ormandy at the Worcester Festival, which will be given this year from Oct. 9 to 14. Mr. Ormandy will serve as associate conductor of the Festival with Walter Howe, who succeeded the late Albert Stoessel as musical director. The orchestra will give at least two concerts.

hope in time, with additions from other sources, it may acquire the reputation of being the ranking musical library of the South".

15,000 School Children Hear Orchestra

KANSAS CITY, MO.—More than 15,000 school children heard the Kansas City Philharmonic under Efrem Kurtz, conductor, and David VanVactor, assistant conductor, in a program repeated five times recently in response to an unprecedented demand for tickets. The concerts were arranged by Mabelle Glenn, supervisor of music in the public schools. In past years three concerts were played; this year two were added, and a sixth program was given for children of parochial schools. Still another children's program is planned to accommodate school pupils unable to get seats at any of the five programs.

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GOOD-WILL AMBASSADRESS IN UNIONTOWN, PA.

Left to Right: Lucile H. Powell, Secretary of the Uniontown Cooperative Concert Association; Marisa Regules, Argentine Pianist Who Appeared in the Uniontown series, and Mrs. Robert H. Jeffrey, General Chairman of the Association. Also on the Series are Donald Dame and the Trapp Family Singers

Merrill Sings in Radio City Production

Robert Merrill, baritone, opened an engagement at the Radio City Music Hall on Feb. 3, singing in the stage production. He is also singing for radio, twice a week over WEAJ on the program "Serenade to America" and Sundays at 12 on the NBC concert hour.

Brooklyn Hears "Trovatore"

BROOKLYN—The National Grand Opera Company, of which Giorgio D'Andria is director, gave a performance of Verdi's "Trovatore" in the Academy of Music recently with a cast including Jess Walters, Winifred Heidt, Gertrude Ribla, Sydney Rayner and Nino Ruisi. Francesco Riggio conducted.

San Francisco Hails Maynor, Szigeti

Music Lovers Society Begins Ninth Season With Varied Bill

SAN FRANCISCO.—Joseph Szigeti with Andor Foldes at the piano presented a memorable concert for California Concerts, Inc. in early January. His was masterly playing of Corelli's "La Folia", Beethoven's "Kreutzer", César Franck's Sonata besides shorter works by Szymanovsky and Achron.

Dorothy Maynor, returning in recital after a year's absence, sang a program of 20 songs plus many encores to an Opera Association Series audience Jan. 13. Her singing showed progress in musical understanding. She was best in her Strauss, Russian and Negro songs and her English diction was uncommonly good. Ernest Victor Wolff served as an excellent accompanist and proved an admirable arranger for the Negro Spirituals offered by Miss Maynor.

Chamber Music Program

The Music Lovers Society opened its ninth season in the Century Club Auditorium Jan. 17 with a program consisting of Mozart's Trio for viola, clarinet and piano; Prokofiev's "Overture on Yiddish Themes" and Brahms Piano Quartet in A. The players were Margaret Tilly, founder and pianist; Frances Wiener and Hubert

Sorenson, violinists; Lucien Mitchell, violist; Herman Reinberg, cellist; and Rudolph Schmitt, clarinetist.
MARJORY M. FISHER

Petrillo Is Named in \$500,000 Suit

James C. Petrillo, president of the American Federation of Musicians, is one of five defendants named in a suit for \$500,000 damages brought by stockholders of Lafayette Dramatic Productions.

It is charged that the Lafayette Theatre in Detroit was compelled "under duress and compulsion," including threats of strikes, to employ six union musicians at \$500 weekly although no music was required.

The suit, filed in the Supreme Court in New York, names as co-defendants with Mr. Petrillo, Lafayette Dramatic Productions, Inc.; John S. Ferentz, president of the Detroit Federation of Musicians, Local 5, American Federation of Musicians; Jacob Rosenberg, president of the Associated Musicians of Greater New York, Local 802, A. F. M., and the United Booking Offices, Inc.

Mark Schubart Replaces Howard Taubman

Mark Schubart, formerly a music and drama critic on PM and recently on that paper's city staff, has taken over Howard Taubman's position on the musical staff of the New York Times. Mr. Taubman was recently inducted into the army.

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<i>Soprano</i> WILLA STEWART	<i>Tenor</i> RALPH SASSANO	
<i>Soprano</i> MYRTLE VERNÉ	<i>Harp and Piano Duo</i> DAPHNE HELLMAN	
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Washington Enjoys Music Novelties

New Works Given and Sailors Organize New Orchestra

WASHINGTON—The National Symphony's two concerts in the week of Jan. 16 found guest conductors on the podium. For the concert of Jan. 19, Dr. Hans Kindler turned over his baton to Antal Dorati, musical director of the Ballet Theatre. The soloist was Yehudi Menuhin, making his first appearance with the National Symphony. Another important "first" marked the performance, Mr. Menuhin giving Washington its first hearing of the Violin Concerto of Bela Bartok. Both soloist and conductor impressed the audience by their mastery of this difficult work, Mr. Dorati conducting from memory. In addition to the Bartok, the audience heard the Brandenburg Concerto No. 4 and Beethoven's "Eroica".

At the third "15-30" concert in the series designed for young people Charles O'Connell was guest conductor. He opened his program Jan. 22, with the Overture to Paisiello's "The Barber of Seville". The youthful audience then heard a variety of music: Beethoven's Symphony No. 8; Wein-gartner's arrangement of Weber's "Invitation to the Dance"; Benjamin's "Overture to an Italian Comedy"; Tchaikovsky's "Italian Caprice"; and transcriptions of Debussy's "Canope", "Minstrels" and "Claire de Lune".

Modern Works Given

Dr. Kindler was back on the podium on Jan. 23, when he presented two new works by contemporary composers. The major innovation was the first Capital hearing of Dimitri Kabalevski's Second Symphony. Less pretentious was Morton Gould's "American Salute", based on "When Johnny Comes Marching Home". For contrast, Dr. Kindler gave Schubert's "Unfinished", and Arensky's Variations on a Theme of Tchaikovsky, "Jesus Once a Garden Made".

Washington boasts another orchestra—the Navy Symphony—which has been building a faithful and enthusiastic following for itself. In its personnel are many players who were with the country's major symphonies before they donned the dark blue uniform. Under the direction of Lt. Charles Brendler, the ensemble has to its credit many significant performances. One of these was the exciting reading it gave on Jan. 21 of Respighi's Gregorian Concerto, with Oscar Shumsky, violinist, as soloist. Mr. Shumsky played with dignity and reverence. That evening, Lt. Brendler displayed the prowess of his excellent string section by putting them through the Prelude to the E Major Sonata of Bach, all strings playing in unison. Mendelssohn's "Scotch" Symphony concluded a program heard by a capacity audience.

Pinza Heard in Recital

Jan. 16 was marked by two of the season's most interesting recitals. At Constitution Hall, in the Dorsey series, Ezio Pinza sang an unusual program with unflinching taste and artistry. There was scarcely a trite selection in the whole lengthy array. He gave unfamiliar songs by Handel, Gagliano, Griffes, Edward Harris, Carpenter, Levitzki and Huhn. Only in the final group were there such familiar items as Tosti's "La Sere-nata" and "Il Lacerato Spirito" from Verdi's "Simon Boccanegra".

That evening the East Garden Court of the National Gallery was more jam-packed than usual, and small wonder. In the no-admission, first-

Rosenwald Refurnishes Room for Philharmonic Men

William Rosenwald, of the board of directors of the Philharmonic-Symphony Society of New York, has refurnished the orchestra members' club room at Carnegie Hall as a present to them. The furnishing was supervised by Georgia Talmey Colin, an interior decorator, and wife of Ralph F. Colin, another board member.

Bruno Zirato, associate manager of the orchestra, presented the refurnished room officially to the men in the name of Mr. Rosenwald, who was also present.

come-first-seated series given there under the direction of Richard Horner Bales, Claudio Arrau was heard in a piano recital. He gave his audience a substantial evening of music, ranging from Mozart, Beethoven, Chopin and Liszt to Debussy, Villa-Lobos and Granados.

That same January day, in the afternoon, another Chilean pianist was heard: Blanca Renard, now a Washington resident, being presented in recital by the Pan-American Union. Her program consisted appropriately of works by Spanish or Latin-American composers with the single exception of one Ravel which was, however, "Piece en forma de habanera" and so very much in tone.

On Jan. 23, the National Gallery concert was a chamber music recital by personnel of the Navy School. On the program were Quintet for clarinet and strings by Mozart; "Night Piece" by Foote; "Four Minutes and Twenty Seconds" for flute and string quartet by Harris; Prelude in G Minor by Bach; "Naila Waltzes" by Delibes, arranged by Dohnanyi; and the unusual Quintet in B Flat Minor for Brass Instruments by Ewald.

AUDREY WALZ

String Quartet Competition Opened

WASHINGTON, D. C.—A Western Hemisphere string quartet competition was recently launched by the Chamber Music Guild of Washington and RCA Victor. Marcel Ancher, founder of the Guild, said the judges will include Dr. Charles Seegar, chief of the music division, Pan American Union; Sir Ernest MacMillan, conductor of the Toronto Symphony; Jascha Heifetz, violinist; Mishel Piastro, violinist; Claudio Arrau, pianist; William Primrose, violist; Wanda Landowska, harpsichordist; the composers Edgar Varese and Germaine Tailleferre; and, representing the Guild, Mrs. Ana del Pulgar de Burke and Mr. Ancher. Two \$1,000 prizes offered by the RCA Victor Division, Camden, N. J., will be awarded the winners. One of the awards will be made for the best string quartet composition by a Latin American composer. A similar prize will go to the outstanding entry from a citizen of either the United States or Canada. Men in the armed forces have been invited to participate. The competition closes at midnight, May 31, 1944, and entries must be received by that time at the Chamber Music Guild, Inc., 1604 K. Street, N.W., Washington, D. C.

Society of Music and Arts Meets

The Society of Music and Associate Arts, Constance N. Tallarico, president, was to hold a meeting on Feb. 10 in the Hunter College Alumnae Hall, Hotel Woodward Annex. Rosemary Hudson, soprano, and Virginia Voigtlander, violinist, with Victor Tallarico at the piano, were to be heard.



TENOR IN LONDON

Principals in the Concert by the U. S. Army Negro Chorus in London. From the Left: Cpl. Marc Blitzstein, Composer; Roland Hayes, Tenor; W. O. Hugo Weisgall, Conductor and Lt. William M. Perkins, Chorus Soloist

FRESH honors and one of the busiest chapters of his career have been the experience of Roland Hayes in the current season. He has made tours of England, Scotland, Canada and the United States—his appearances in this country ranging from Baltimore to Seattle, from Boston to New Orleans and from Memphis to San Francisco, with some 25 cities in between.

The United States Army paid Mr. Hayes the rare honor of sending him across the Atlantic in a bomber to be soloist in two historical concerts in London's Albert Hall, before audiences of 10,000 each on Sept. 28 and 29. On his return to America his re-

cital in St. Paul, Minn., was prefaced by the entire audience rising to greet him. In Boston, Dr. Serge Koussevitzky selected him as tenor soloist with the Boston Symphony in the world premiere of Gretchaninov's "Oecumenical Mass", dedicated to the late Mrs. Natalie Koussevitzky.

In the Albert Hall concerts, Mr. Hayes sang a recitative and aria from Bach's Cantata No. 160, "I Know that My Redeemer Liveth"; and the aria "O Peace, Thou Fairest Child of Heaven" from Thomas Arne's masque, "Alfred". In a group of spirituals concluding the program, he sang with, and led, a chorus of 200 American

Negro soldiers to the accompaniment of the London Symphony.

Notables Attend

The second Albert Hall concert was reserved for allied service men and women and military and diplomatic chiefs. Among notables in the audience were A. V. Alexander, First Lord of the Admiralty; the Chinese Foreign Minister, Wellington Koo; Lord and Lady Louis Mountbatten; Gen. Sir Allan Brooke, Chief of the Imperial Staff; John Winant, American Ambassador; Gen. Jacob L. Devers, Commander-in-Chief to the United States forces in Great Britain.

Major-Gen. John C. H. Lee, of the United States Army, addressing the chorus and soloist from the platform, said: "I felt there was inspiration in the famous Royal Albert Hall tonight as there was last night. This hall has seen many kings and queens and many great artists have performed here. But your performance will live long in its history and in the memories of all of us."

The *Daily Express* commented: "Negro music did more last night than 100 pep talks ever will to cement the comradeship-in-arms of the serving men and women of the United Nations. They were nearly all there—American and British soldiers and airmen, sailors, Canadians, Australians, women as well as men of the allied countries. It was a concert in a language of simple faith and fervour that is international."

Mr. Hayes also appeared in Manchester and Plymouth, where he was publicly welcomed by Lord and Lady Astor, in Glasgow, Edinburgh and at many service camps. He was recitalist in one of the famous noonday morale concerts given in the National Art Gallery. There Myra Hess paid him the compliment of acting as his accompanist in a group of Schubert songs.

Anniversary of Victory Concerts Marked

The second anniversary of the Victory Concerts which were originated and planned by Ernest Hutcheson, pianist and president of the Juilliard School of Music, was marked at both the New York Public Library and the Metropolitan Museum of Art on the afternoons of Feb. 5 and 6 by concerts in which Mr. Hutcheson took part. Close to 200,000 people have heard the concerts during the two years. The Victory Concerts are under the auspices of the Juilliard School of Music, the Metropolitan Museum of Art and the New York Public Library.

She also contributed the Schubert Sonata in A Minor.

Among many souvenirs of his visits to England and Scotland, Mr. Hayes takes pardonable pride in letters of appreciation from Ambassador John G. Winant and Gen. Jacob L. Devers.

Worcester Philharmonic Appears

WORCESTER—The Worcester Philharmonic gave a concert on Feb. 6 conducted by Walter Howe, with two local soloists, Parouhi Adamian, pianist, and John F. Morse, baritone. The Philharmonic is scheduled to give another concert on April 30 with Raymond Morin, pianist, and Mary McMahon, soprano, as soloists.

Four Piano Ensemble Acclaimed in Brooklyn

The recent concert by the "First Piano Quartet", an organization of radio artists playing four pianos, at the Brooklyn Academy of Music was completely sold-out. These artists are scheduled to play at the Mosque Theatre, Newark, on Feb. 20.

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SEASON 1944-1945—Transcontinental Tour Opening in New York September, 1944

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CONCERTS: Thibault, Dorothy Fisher, Lehmann in Recitals

(Continued from page 202)

she added as an encore, to her own accompaniment.

An extremely diverting evening in short, and not without its touches of gentle nostalgia. At the piano, Alderson Mowbray collaborated with becoming self-effacement. P.

Conrad Thibault, Baritone

Alderson Mowbray, accompanist. Town Hall, Jan. 26, evening:

"Care Selve"Handel
"Donzelle Fuggite"Cavalli
"Star Vicino"Salvator Rosa
"Non piu d'Amore"Falconieri
"In der Fremde", "Waldesgespräch", "Die Stille", "Mondnacht", "Schöne Fremde", "Wehmut", "Frühlingsnacht"Schumann
"Les Berceaux", "Rencontre", "Cimetière", "Clair de Lune", "Fleur Jetée"Fauré
"Spanish Johnny", "High Flight", "Mexican Serenade"John Sacco
"Duna"Josephine McGill
"De Glory Road"Jacques Wolfe

Amid the desolation of mediocrity which has to be traversed in the course of a New York music season such a recital as Mr. Thibault's comes like a blessed balm. Here is art, taste, schooling, poise, culture, style. Also, the grasp and publication of poetic meanings, of moods, of sentiment, widely ranging and diverse. In brief, a singer who is an artist to his finger tips.

Mr. Thibault's voice is a fine one, if not one hundred percent immune from criticism. But such flaws as an incorrigible fault-finder might detect are so trifling, that one is disinclined to waste words over them. There are times when the artist's top tones take



Dorothy Fisher

Conrad Thibault

on so bright and tenor-like a quality that the listener feels moved to speculate if he might not, indeed, be something or other in the tenor category. Lower down the scale, however, the warm, baritone timbre is unmistakable. The length and masterly control of his breath, moreover, enable Mr. Thibault to sustain the long, slow phrases of Handel's "Care Selve" in a manner which might turn green with envy more than one singer of renown. Yet he undertook this cruel hurdle at the very beginning of the concert.

The singer delivered the various Italian airs—mostly the lovely "Star Vicino"—with a breadth, classic sense and authority quite superb. Here, as indeed elsewhere, the manner in which he related the musical and poetic phrase and the clarity as well as the scrupulous correctness of his enunciation became object lessons in these vital departments of the song recitalist's art. The various masterpieces from Schumann's "Liederkreis"—with the possible exception of the

"Waldesgespräch" were in their carefully developed interpretative plan, their poetic emotion and their affecting simplicity models of what such things should be. This listener has not in a long time heard such consummate performances of "Mondnacht", "Wehmut" or "Frühlingsnacht". If the "Waldesgespräch" was rather less memorable it was chiefly because Mr. Thibault did not encompass so well its swift modulations of dramatic utterance.

The Fauré group and the numbers in English had their own peculiar excellences. A large audience received Mr. Thibault with warmth and obtained encores. The beautiful accompaniments of Alderson Mowbray contributed greatly to the success of the evening. P.

Dorothy Fisher, Contralto

Miss Fisher, hailing from the West Coast, did some excellent singing at her New York debut in Town Hall on the evening of Jan. 25. The voice is one of considerable volume, agreeable quality and extended range, though the fact that it is best in its medium and high scale leads one to conjecture as to whether it may not be a fine dramatic soprano which has not been placed with complete accuracy. Having taken this into consideration one may say that the young singer has a pleasing appearance, a good stage manner, save for clutching a book of words all the time, and a definite if as yet a budding feeling for interpretation. Miss Fisher was not wholly fortunate in her choice of songs, but many of her numbers were well projected. Of these, the best were Debussy's "C'est l'Extase Langoureuse" and Marx's "Selige Nacht". The excerpt from "Un Ballo in Maschera" while showing off the singer's range and volume, is not an effective concert number. The hackneyed "Air de Lia" from Debussy's "L'Enfant Prodigue" had a dramatic and satisfying presentation. Miss Fisher is a promising debutante and her career will bear watching. Frank Chatterton was the accompanist. H.

Lotte Lehmann Sings Brahms Lieder

Lotte Lehmann, soprano. Paul Ulanowsky at the piano. Town Hall, Jan. 23, afternoon:

BRAHMS PROGRAM

"Komm' bald"; "Dein blaues Auge"; "Bitteres zu sagen denkst du"; "Auf dem Kirchhofe"; "Unbewegte laue Luft"; "Schön war, das ich dir weihete"; "Wie Melodien"; "Theresen"; "Ach, wende diesen Blick"; "O liebliche Wangen"; "Nicht mehr zu dir zu gehen"; "Das Mädchen spricht"; "Sapphische Ode"; "Meine Liebe ist grün"; "Es träumte mir"; "Immer leiser wird mein Schlummer"; "Ständchen"; "Botenschaft".

In radiant good spirits and well recovered from the indisposition which troubled her a week earlier, Lotte Lehmann found a packed house awaiting this Brahms recital. To give a just account of it would be to point out the subtlety, the warm humanity and intelligence with which she performed each song. For she put into each of these brief Lieder enough dramatic intensity and concentrated perception to furnish forth a three-act play.

Nothing was more memorable than her singing of Brahms's "Mainacht", as one of the encores. The exquisite coloring and poignance of the opening phrase, and the fierce agitation of the climax, were interpretative achievements of the highest order. Mme. Lehmann no longer drives her voice

in dramatic passages, and the stridency that used to mar high tones occasionally is no longer there. Her choice of program, moreover, offered a wide variety of moods, from the quiet rapture of "Unbewegte laue Luft" to the boisterous humor of "O liebliche Wangen". Mr. Ulanowsky's accompaniments were superb, though a bit too restrained. S.

Charles Everett, Tenor

Charles Everett, tenor, gave a recital in the Times Hall on the evening of Jan. 18, with Coenraad V. Bos at the piano. His program comprised songs and arias by Handel, Monteverde and Peri, a group of Lieder by Schubert, Brahms and Strauss, the aria "Ah fuyez, douce image" from Massenet's "Manon" and songs by Turner Layton and Harry T. Burleigh. Mr. Everett sang with engaging warmth and he disclosed a good natural voice, the production of which was marred by forcing and a persistent vibrato. The sincerity of his interpretations won the hearty approval of his audience, especially in the Spirituals at the close of the program. M.

Golden Hill Chorus

Under the baton of George Mead, the Golden Hill Chorus gave its regular Winter concert in the Town Hall on the evening of Jan. 22. The assisting soloist was George Britton, baritone. The program began with four operatic excerpts, the "Invocation of Orpheus" from Peri's "Euridice", the Spinning Song from "The Flying Dutchman", the Prayer from "Boris Godunoff" and the Dance of the Peasant Girls from "Eugene Onegin". Mr. Britton followed with Iago's "Credo" from Verdi's "Otello", Debussy's "Beau Soir" and Respighi's "Nebbie". The second group of choral numbers included works by Parker, Alter and Branscombe. Following the intermission, Mr. Britton offered songs by Schubert, Wolf, Brahms and others, and the final choral group was of Folk songs from the Isle of Man, Brazil, Austria and the United States. Claire Ross was accompanist. Louise Profriet sang in incidental solo in Parker's "The Water Fay". N.

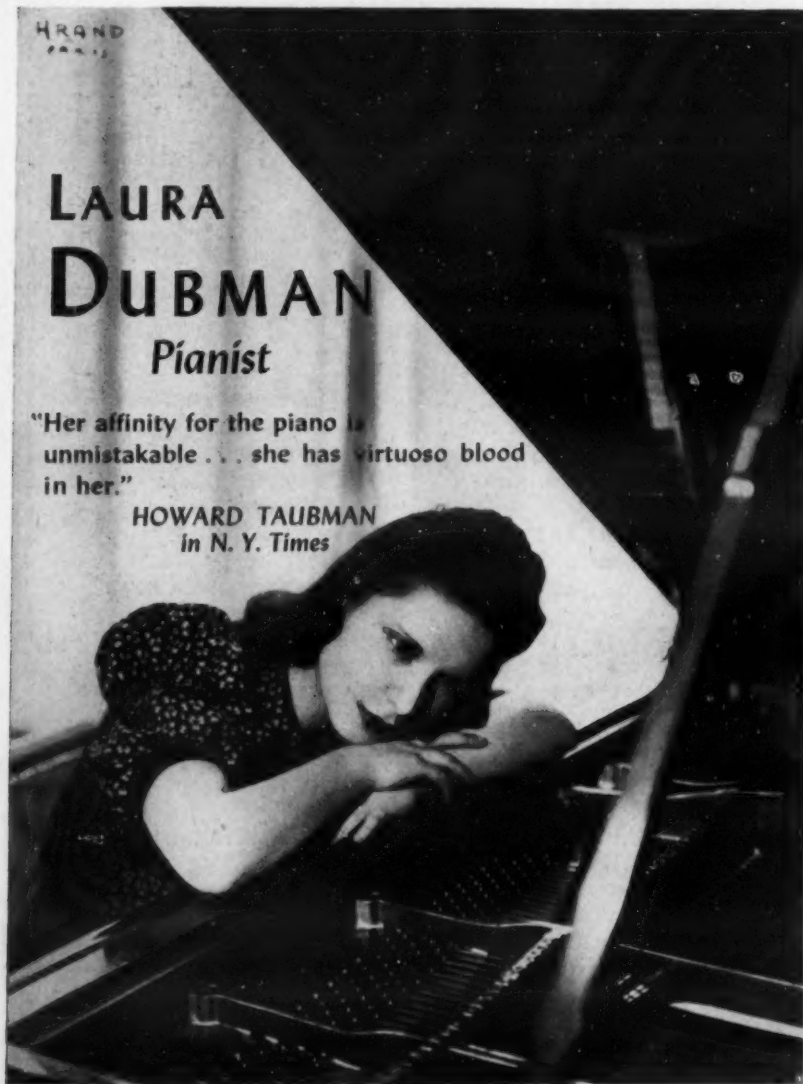
Boosey and Hawkes Concert

Sponsored by the Anglo-American music publishing firm, Boosey & Hawkes, a program of new Chamber Music was unfolded for the delectation of the New York public in the Times Hall on Jan. 17. The works played were Quincy Porter's Seventh Quartet; Benjamin Britten's First Quartet; Eugene Goossens's Second Quartet, all these new to New York, and between the last two, a Sonata for Violin and Piano by Aaron Copland, having its first performance anywhere. The performers were the Coolidge String Quartet Ruth Posselt, violinist, and Mr. Copland, pianist.

Mr. Porter's quartet was best in its slow movement, which had both melodic and logical interest. Mr. Britten's work is of a part with others by this young composer. It seemed lacking in directness of intention. There were some clever thematic passages but as a whole it did not seem important music.

Miss Posselt played the violin part of the new sonata with the composer at the piano. Her work was technically fine and she had obviously spent much effort in preparation. The piece

(Continued on page 210)



LAURA DUBMAN Pianist

"Her affinity for the piano is unmistakable... she has virtuoso blood in her."

HOWARD TAUBMAN
in N. Y. Times

OPERA: "Figaro" and "Tosca" Make Belated Entries

"Figaro" Sparkles in First Performance

No better example of the Metropolitan's striving for ensemble opera could be found than the "Marriage of Figaro" performance on the afternoon of Jan. 29. In its first presentation this season, the Mozart jewel, about which so much controversy was raised when it was revived a few years ago, had as perfect a setting as could have been contrived today. The orchestra under Bruno Walter was flawless; Herbert Graf's stage direction has mellowed; Jorgulesco's settings retain their freshness, and the top-notch cast was at its very best. The list was as follows:

Count Almaviva.....	John Brownlee
Countess Almaviva.....	Eleanor Steber
Susanna	Bidu Sayao
Figaro	Ezio Pinza
Cherubino	Jarmila Novotna
Marcellina	Mrs. Petina
Basilio.....	Alessio De Paolis
Don Curzio.....	John Garriss
Bartolo	Salvatore Baccaloni
Antonio	Louis D'Angelo
Barbarina	Marita Farrell
Two peasant girls....	Mona Paulee
	Lillian Raymondi

Although there was nothing new about the production (except a tendency to subdue some of the clowning which formerly annoyed the purists) and each of the singers was familiar in his or her role, the impression was of bright, sparkling novelty—a masterpiece recreated. Such team work between orchestra and singers and between singers themselves is all too rarely seen. Each individual was a piece of the mosaic while retaining his own brilliance.

As before, Mr. Pinza's Figaro was the pivot, a characterization which in voice and action is of the highest art. Mme. Sayao's enchanting Susanna, Eleanor Steber's youthful and beautiful Countess, delightfully sung, and Mme. Novotna's slim, boyish and attractive Cherubino were other facets. Mr. Brownlee was an excellent study in outraged dignity and sang with more than ordinary freedom of tone. Mr. Baccaloni and Miss Petina were comers of distinction without sacrificing musical verities, and the smaller roles fitted into the picture admirably. It was an afternoon of pure delight for the capacity audience, critical and uncritical alike. Q.

Grace Moore Sings "Tosca"

A belated first performance of the season of Puccini's "Tosca" came on the evening of Feb. 3. The performance was none the worse for the delay for it marked the return of Grace Moore in the title role, a part for which she has a special affinity and which she made singularly attractive on this occasion.

The soprano delivered her dramatic music with superb voice and it quickly appeared that she is at the top of her vocal form this year. Her tones were firm and round and of great intensity, when so required. Adherence to pitch was unflinching and her whole vocal performance had finish and good craftsmanship. Her dramatic portrayal, however, did not always measure up to the same standards. The costuming and make-up emphasized rather too much the Hollywood tradition, and she permitted herself to fall out of character at times to make adjustments in her apparel. In sum, however, it was undoubtedly the best Tosca we have yet had from this brilliant American artist.

The Scarpia of Lawrence Tibbett is well known to Metropolitan audiences. It is somewhat more on the elegant than on the sinister side. In Mr. Tibbett's conception, Scarpia is a fine looking, though conscienceless, gentleman rather than a crafty terrorist. This interpretation may have its points,



New York Times

Eleanor Steber as the Countess in "Marriage of Figaro"

but, in any case, Mr. Tibbett's principal contribution was a musical one. As the season progresses, his voice appears to become richer, more flexible and more stirring in quality. Charles Kullman, as Cavaradossi, began stiffly and unimaginatively, but as the drama unfolded he warmed to the emotional surge of his part and gave a moving performance in his denunciation of Scarpia in the second act and in the whole of the last act.

Salvatore Baccaloni threw the part of the Sacristan into high relief, as he is wont to do, and Alessio De Paolis turned in another of his memorable characterizations as the cringing Spoleto. Lorenzo Alvary was the Angelotti and others in the cast were George Cehanovsky, John Baker and John Sullivan. The performance was soundly paced by Cesare Sodero at the conductor's desk. R.

Melton Sings Alfredo In Place of Kullman

A feature of the performance of "La Traviata" on the evening of Jan. 18 was again the personable Alfredo of James Melton, who was called upon to take the place of Charles Kullman, who was ill. A capacity audience was demonstrative in its applause for the appealing Violetta of Licia Albanese, who once more invested the role with much lyric charm, and her co-principals, Mr. Melton and Leonard Warren, who as the elder Germont again disclosed his rapid and continuing growth in dramatic impersonation and at the same time the disturbing tendency of his fine, resonant voice to overbalance the other voices in the ensembles.

With Cesare Sodero conducting with his usual solicitude for the singers, the other roles were in the hands of Thelma Votipka as Flora Bervoix, Mona Paulee as Annina, John Dudley as Gastone, George Cehanovsky as Baron Douphol, John Baker as the Marquis d'Obigny and Louis d'Angelo as Doctor Grenvil. C.

"Tristan und Isolde", Jan. 17

The season's fourth performance of "Tristan und Isolde" was given before a huge audience on the evening of Jan. 17 with Helen Traubel and Lauritz Melchior again as the immortal lovers and with Sir Thomas Beecham at the helm. Kerstin Thorborg was the Brangäne; Julius Huehn, Kurvenal; Alexander Kipnis, King Marke; Emery Darcy, Melot; John Garriss, the Shepherd; John Gurney, the Steersman; and John Garriss the Sailor's Voice. Vocally, the performance was superb, and Sir Thomas wrought won-

ders with the score, despite one or two unimportant slips in the orchestra, notably at the beginning of the third act. Dramatically, the Metropolitan "Tristan" still needs intensive working over, and all the cuts should be restored, but even in its present state it is an unforgettable experience, as the frantic applause bore witness. S.

"Norma", Jan. 21

The second performance of "Norma" the evening of Jan. 21 was, on the whole, a considerable improvement over the first. This applied to the spirit of the representation as a whole, no less than to the achievements of individual singers. Of these by much the best were Mmes. Milanov and Castagna, who rose to notable heights in the great duets of the second act. Some of the soprano's singing was marred, it is true, by lapses from the pitch and though she accomplished the "Casta diva" creditably she still gives the impression of being more or less afraid of it. Yet Mme. Milanov improved steadily as the evening advanced and made the immolation scene deeply moving. The Adalgisa of Mme. Castagna was likewise beautifully sung.

Mme. Votipka and Messrs. Jagel, de Paolis and Cordon completed the cast and the orchestra under Mr. Sodero played better than on the previous occasion. P.

"Carmen", Jan. 22

A repetition of "Carmen" with the familiar cast filled the Metropolitan on the afternoon of Jan. 22. Lily Djanel displayed her customary version



Grace Moore as Tosca

of the gypsy baggage and her companions included Nadine Conner, as Micaela, Raoul Jobin as Don Jose and Alexander Sved as the Toreador. The conductor was once again Sir Thomas Beecham.

"La Forza del Destino", Jan. 24

Francesco Valentino sang the role of Don Carlos in place of Leonard Warren at this second presentation of the season of "La Forza del Destino" on the evening of Jan. 24. Otherwise the cast was the same as before with

(Continued on page 231)



CARLO PERONI

"Beloved Conductor"—Washington Evening Star

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CONCERTS: Duo-Pianists, Violinists and Baritone Heard

(Continued from page 208)
is well-knit and consistently written, but appeared musically lacking in ideas of any great charm. Mr. Goossen's lengthy work is best in its slow movement, a Folk song type of music. Otherwise, what he had to say was spread over rather thin.

The members of the quartet include William Kroll and Louis Graeler, violins; Jascha Veissi, viola, and Daniel Saidenberg, cello. The large audience included many musicians of distinction. D.

Bartlett and Robertson, Duo Pianists

This ever-popular piano duo drew a large audience to Carnegie Hall on Jan. 19 to hear an interesting program well presented, and who could ask for more than that?

Proceedings began with Mednikoff's transcription of Bach's "Little" G Minor Fugue, which was followed by an agreeable arrangement by Chasins of one of the ballets in the Elysian Fields scene of Gluck's "Orfeo". This in turn was succeeded by Philipps's arrangement of the Scherzo from Mendelssohn's music for "A Midsummer Night's Dream" which lent itself especially well to this arrangement. Weber's "Moto Perpetuo" transcribed by Kovacs was well presented. The well-known Andante and Variations of Schumann and Chopin's C Major Rondo, displaying excellent ensemble, ended the first part of the program. Aaron Copland's Danzon Cubano and Milhaud's "Scaramouche", both instances of advanced harmonic conception, were admirable in performance and as examples of



Ethel Bartlett and
Rae Robertson



Efrem Zimbalist



Aubrey Pankey



Henri Temianka

their own types of music. Things of lesser moment as a concluding group included the "Fledermaus" Waltzes arranged by Kovacs, a pleasant divertimento, the artists' own arrangement of Granados's "La Maja y el Ruisenor" from "Goyescas", Falla's Jota and Liszt's Hungarian Rhapsody No. 2, both arranged by Kovacs, closed the evening brilliantly. D.

Efrem Zimbalist, Violinist

Mr. Zimbalist can always be counted upon to fill Carnegie Hall with lovers of good violin playing. This recital on Jan. 18, was no exception either in number of hearers or in the excellence of performance, even though it seemed that the artist's playing lacked some of the sweetness and fire of an earlier day. The Cimarosa-Benjamin Concerto which began proceedings, did well enough for a beginning, though why Mr. Zimbalist elected to perform the wearisome Glazounoff A Minor Concerto (except that it was the work in which his American de-

but was effected in 1911) is difficult to discover. The hectic "Poème" of Chausson which followed, had full justice done it and was an exceedingly satisfying piece of playing. The Ravel Tzigane and Debussy's "Le Petit Berger" were nicely done and a Toccata, placed strangely enough near the end of the program, proved interesting. The list closed with a Fantasy on themes from "Le Coq d'Or". H.

Aubrey Pankey, Baritone

Otto Herz, accompanist. Carnegie Hall, Jan. 31, evening:

"Adelaide", "Neue Liebe, Neues Leben" Beethoven
"In der Ferne", "Liebesbotschaft", "Ave Maria", "Der Schiffer".....Schubert
"Oh Thou Billowy Harvest Field", "In the Silence of the Night".....Rachmaninoff
"The Cloths of Heaven".....Dunhill
"Love Went Ariding".....Bridge
"Foi n'uma noite Camosa".....Luciano Gallet
"Se equivocó la Paloma", "La Rosa y el Sauce".....Carlos Guastavino
"Viola".....Villa-Lobos
Negro Spirituals "Cabin Boy Call" (Arr. by Willis Laurence James); "O I Know I Have Another Building" (Arr. by Aubrey Pankey); "You Better Mind" (Arr. by Aubrey Pankey); "Steal Away" (Arr. by Laurence Brown); "Heaven" (Arr. by H. T. Burleigh)

Mr. Pankey gave, in effect, two recitals of which the second was immeasurable the better. It took him some time to gain his poise and get his voice under effective control. Unquestionably he would have been vastly more at ease in a smaller house. As it was, the yawning spaces of Carnegie Hall tempted him through much of the first half of the concert to strain his upper tones, to their inevitable detriment. Nor did he find it easy to adjust the intimate, confiding nature of his singing and the subtler aspects of his interpretative manner to the unsympathetic dimensions of an auditorium which so often futilizes the very qualities in which a singer like Mr. Pankey excels. Hence the softer tones of his lower and medium range were frequently almost inaudible, well planned nuances failed to achieve their purpose and repeatedly the upper part of his scale appeared forced.

Nevertheless, in spite of handicaps Mr. Pankey managed to convey in certain of his German Lieder a clear impression that he understood their style and sensed their moods. The one song in which he contrived to make this clear beyond dispute was Schubert's "Ave Maria" (which he delivered with a fine flow of legato and with a rapt inwardness and a simplicity of expression genuinely affecting. But it was in the second half of the program that the Negro baritone underwent, as it were, a sea-change. Here, in the fine South American songs of Gallet, Guastavino and Villa-Lobos, his tones acquired a roundness and resonance, an increased volume and a suavity that had been but intermittently suggested earlier in the evening. With a smoother and freer production the voice took on a new warmth of timbre and his whole style a heighten-

ed expressiveness. His intonation, incidentally, was secure even as it had been during the earlier and less convincing part of the recital. The closing group of Spirituals, one of the best features of the evening, profited, as such things always do, by a more naive and elemental than an "arty" approach.

The audience acclaimed Mr. Pankey with increasing warmth and he was induced to contribute several encores, among them a marching song popular among the Soviet troops and the tragic "Lied der Moor Soldaten" of the German concentration camp victims, which he sang partly in an English translation and ended in the German original.

In Otto Herz he had a fine-feeling and sympathetic accompanist. P.

Henri Temianka, Violinist

Henri Temianka who gave his annual violin recital at the Town Hall the evening of Feb. 1, played, as he invariably does, with technical address and abundant spirit. He commands the mechanics of his art and brings to everything he undertakes the assurance of a veteran. His performances, always forthright and healthy, are free from hair-splittings and subtle problems. They are not sensuous, challenging or especially combustible; just sound and salubrious and hence grateful to the average listener.

His program this time included Handel's Sonata in D, the Mendelssohn Concerto (why it should be necessary to perform this work with piano accompaniment in a city which has the orchestral means of hearing it properly week-in, week-out is another question); the Sarabande, Double and Bourree from Bach's B Minor Partita, a "Konzertstück" by Victor Babin and works by Paganini and Sarasate. The Handel music enjoyed a bright and eminently wholesome performance. The Mendelssohn Concerto, on the other hand, would have profited by more warmth and beauty of tone. Even with a piano background there is more variety and fancy to this music than Mr. Temianka appeared to suspect.

Artur Balsam accompanied expertly. P.

New Friends of Music

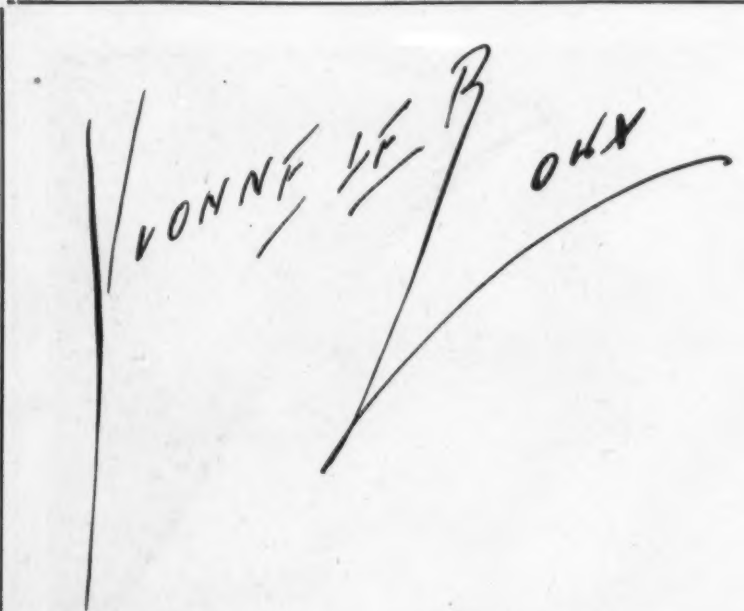
Kolisch Quartet, Rudolf Kolisch, First Violin, Samuel Weiss, Second Violin, Bernard Mifolsky, Viola, Janos Scholz, Cello. Assisting Artists, Gerald Kunz, Viola, Marjorie Hess, Soprano, Winifred Heidt, Alto, Hans Heinz, Tenor, Jess Walters, Bass, Konrad Wolff, Pianist. Town Hall, Jan. 23, afternoon:

All-Beethoven Program: Serenade for String Trio in D, Op. 8; "Elegischer Gesang" in E, Op. 118; Welsh, Scotch and Irish Songs (Arr. by Beethoven), "The Dream" (Welsh), "The Chase of the Wolf" (Welsh), "Lochnagar" (Scotch), "In Vain to My Desert" (Irish), "Up Quit thy Bower" (Scotch), "Auld Lang Syne" (Scotch), Quintet for Strings, in C, Op. 29.

Without bringing any specimens of the greater Beethoven this concert was, nevertheless, absorbing. The most ponderable music on the bill was the Quintet, Op. 29, which, if not a product of plenary inspiration deserves more hearings than it habitually gets. Closely related in spirit to some of the quartets of Op. 18, it is memorable chiefly for its finale—two prestos separated by an andante scherzoso, with darting subjects over dramatic tremolos. The Kolisch Quartet, augmented by the viola of Gerald Kunz, played it well.

Earlier in the concert Messrs. Kolisch, Mifolsky and Scholz addressed themselves to the innocuous String Trio, Op. 8. This is a work of exceedingly slight substance, hardly

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New Navy Band School Supplies

Trained Musicians for Fleet

Sea-going Ensembles Get Careful Preparation for Special Musical Assignments — Appreciated by Military Leaders

THE question is often asked, "Of what possible worth are musicians to our fighting forces in war time?" The best answer to this is to show what the Navy has done for the continuation and advancement of music aboard our ships and at shore stations.

Before 1935 there was no comprehensive program for training Navy musicians. In the Spring of that year the Bureau of Naval Personnel established The United States Navy School of Music. Lt. (j.g.) James M. Thurmond, U. S. N., a graduate of the Curtis Institute of Music in Philadelphia, and former horn player with the Philadelphia Orchestra, was made officer-in-charge.

The school, which is located at the Receiving Station, Navy Yard, Washington, D. C., grew rapidly from a complement of 84 students and 12 instructors to its present quota of 400 men and 40 instructors. As bands graduated from the school in twenty-piece unit and took their place in the Fleet, officers and men soon became aware of the superiority of these balanced and well trained bands. The school trains the individual musicians to be versatile, with the result that each band is flexible and well versed both in concert and dance music. The similar music background each man receives from the school makes for uniformity and singleness of purpose.

They Pass the Ammunition

At the outbreak of the war every man in Band 22, a school band, was killed at Pearl Harbor. Many people were surprised to hear that the bands of our Navy fight as well as play their instruments. These men were passing ammunition!

As the war progressed, musicians trained at the School of Music proved that they were capable of holding responsible jobs in fields unrelated to music. This resulted in an ever increasing number of battle stations and important duties being given to musicians. Other School of Music men have also given their lives to their country, and each has contributed his share towards giving music a primary place in military life.

The Navy approved, in 1942, a new building to house the school. The building is sound-proofed, has adequate class rooms, practice rooms, auditoriums, libraries, and an instrument repair shop. Instruments of late designs, books which are modern and complete, and instructors who are qualified by degrees and experience, give added impetus to learning during the period of training.

The curriculum is comprised of two divisions: student musicians and student bandmasters.

The activities of the student musicians include concert and dance

band rehearsals and engagements, instrumental and theoretical instruction, a competitive athletic program, and regular schedules of physical and military drill.

Concerts in Washington

Candidates for the student bandmaster course are first class petty officers selected for their qualifications of leadership and musical ability. Upon graduation, each student bandmaster returns to the Fleet as a leader of a twenty-piece school-trained band, which remains together until the expiration of their enlistment.

Semi-annual concerts featuring the school concert band and chorus are presented at Constitution Hall for the music lovers of Washington.

"For Victory," a series of Mutual Radio Network coast to coast broadcasts, utilizes approximately 200 of the outstanding musicians enrolled in the school. Featured as guests before the microphone are many great allied leaders, both civilian and military, as well as men and women who stand behind the gun, work with a wrench or bend over blueprints. These productions, designed to show how America is working and fighting "For Victory", are broadcast every Friday from 7:30 to 8:00 P. M. EWT.

The primary object of the school is to train seagoing bands. However, while under instruction, school units furnish music for many programs and dances in and around Washington.

The worth of musicians in war time is indicated by the numerous requests for school-trained bands, and these are being supplied to the Fleet as fast as competent units can be assembled. Graduation takes place twice a year and usually four to eight bands receive diplomas. The demand for school bands shows that music as a form of entertainment and a morale building factor is being appreciated more and more by military leaders.

Seattle Orchestra Erases Deficit

SEATTLE, WASH.—The current season of the Seattle Symphony is one of the most successful in its history, with sold-out houses the rule. A large indebtedness which faced the orchestra in 1936 has been wiped out, no bills are outstanding and \$30,000 has been set aside in an endowment fund to ensure the organization's stability.

Conductors this season have included Sir Thomas Beecham, Albert Coates, Howard Barlow and Pierre Monteux.

Ruth Allen McCreery, secretary and manager of the association for eight years, has resigned in order to devote more time to personal affairs.

Harry Burleigh Honored for 50 Years Choir Service

Harry Burleigh, Negro composer, and baritone soloist in St. George's Protestant Episcopal Church, was guest of honor at a reception held on Feb. 4 in the Memorial Hall of the church to celebrate his 50 years' membership in the choir. C. C. Bur-



BUSCH AND SERKIN APPEAR IN BOISE

Left to right: Judith Mahan, Member of the Board of Directors of the Boise (Ida.) Community Concert Association; Carl Fuerstner, Accompanist; Adolf Busch, Violinist; Allen B. Eaton, President of the Boise Association; Mrs. Lucille T. Forter, of the Board of Directors; James Strachan, Secretary; Mrs. Russell Ash, Member of the Board; Rudolf Serkin, Pianist

lingham, senior warden, presented a check for \$1,500 to Mr. Burleigh who was also the recipient of other gifts. Among those to congratulate the singer were Bishop Manning, and the rector of St. George's, the Rev. Elmore M. McKee. A delegation from Erie, Penna., Mr. Burleigh's birthplace, attended. He sang several solos.

Chavez to Conduct on Coast

SAN FRANCISCO.—Carlos Chavez will conduct the San Francisco Symphony as guest on Feb. 17, the program including his suite from the ballet "H. P." The soloist will be Artur Schnabel in a performance of the Khatchatourian Piano Concerto.



SARAH GORB Y
Folk Singer

The poignant outpourings of these folk songs from every corner of the war-torn world evokes a responsive chord in all human hearts.

Songs of China, Haiti, Russia, Palestine, France, Roumania, etc., etc. "Sings expertly. Flavor, relish, personality."—New York Times. "Hearers doted on every note, every word."—N. Y. World-Telegram. "Delightful interpretation."—New York Daily News. "Top notch."—PM

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CONCERTS: Many Pianists Give Interesting Programs

(Continued from page 210)

more than an agreeable "Tafelmusik". More worthwhile was the "Elegiac Song" in E, Op. 118, composed in 1814 and dedicated to the memory of the wife of Beethoven's friend and landlord, the Baron Pasqualati. The song, for vocal quartet and strings, is as elevated in mood as certain of Beethoven's most spiritualized adagios. It was feelingly sung, though here, as in the various folksongs which followed, the diction of the participants was prevailingly indistinct.

One enjoys now and then hearing some of those Welsh, Irish and Scotch folksong settings which Beethoven undertook for the Edinburgh publisher, George Thomson. It should be remembered that the parts for violin and cello he supplied, along with preludes and postludes, were mere *ad libitum* appendages to the piano accompaniment. How far from their native spirit was the composer's grasp of certain of these songs could best be judged by his singular treatment of "Auld Lang Syne" which, instead of the slow, sentimental tune so familiar to us, Beethoven transformed almost into a kind of lively dance lilt. It was spiritedly sung—better, indeed, than some of the Welsh and Scotch tunes which preceded. In these mixed vocal exercises it was the two ladies who carried off the chief honors. P.

Alexander Uninsky, Pianist

Alexander Uninsky, Russian pianist, first heard here last season, again demonstrated the possession of technical powers of brilliant virtuoso dimensions at his Carnegie Hall recital on the evening of Jan. 17. The high lights of the evening were his per-



Alexander Uninsky



Anna Xydis



Ruth Geiger



George Copeland

formances of a selected number of the Paganini-Brahms Variations, which he played with great élan, and the Chopin Etude in G Sharp Minor, Op. 25, No. 6, the double thirds of which were rippled off with a liquid but clean fluency at a breath-taking speed.

In these pieces musical effects idealized the technical achievements involved. On the other hand, technical considerations seemed to predominate in the Beethoven "Appassionata" Sonata, Op. 57, the tempi chosen for which were scarcely orthodox, while the emotional depths were by no means exhaustively explored, and in the Bach-Busoni Toccata and Fugue in D Minor, which, while grasped and presented with clearly defined structural clarity, as was also the "Appassionata", was made rather too much of a virtuoso's holiday. Then in the Brahms group the Intermezzo in F Flat, Op. 117, No. 1, lacked something of its wistful poetry and the one in C, Op. 119, No. 3, a measure of its lilted whimsicality.

The recitalist's polished facility,

however, had a thoroughly suitable vehicle in Debussy's "Feux d'artifice", played at an exciting tempo, and his enormous octave technique and capacity for building up a tremendous crescendo found an outlet with imposing effect in the middle section of the Chopin Polonaise in A Flat, Op. 53. C.

Ruth Geiger, Pianist

Ruth Geiger, pianist, one of the Naumburg Musical Foundation contest winners of last season, gave her award recital at Town Hall on the afternoon of Jan. 18. In a program ranging from Beethoven's "Rage Over the Lost Penny" rondo and Schubert's Sonata in B Flat to Prokofiev's musically inconsequential Sonata in C, No. 5, by way of the Schumann Novelette in F Sharp Minor and two Debussy pieces, she displayed substantial musical talent and a well-directed technical development.

Her tone was of generally good quality, especially in lyrical passages, and there were convincing indications of a personal approach that should make her playing much more communicative when she has gained the capacity to envision a composition in the large rather than as a succession of interesting details. As yet her imagination is not sufficiently developed nor are her pianistic resources varied enough to make the Schubert Sonata seem less long-drawn-out than it is or to convey all the humor of the Beethoven rondo or the poetic atmosphere of Debussy's "Bells Through the Leaves". At the same time the musical intelligence and sensitiveness shown in her playing bore the promise of highly interesting developments when she has achieved greater emotional as well as technical expansion. C.

Anna Xydis, Pianist

Anna Xydis, the Greek pianist who as Anna Antoniadis was heard at Town Hall two years ago, demonstrated anew her innate flair for playing the piano at her Carnegie Hall recital on the evening of Jan. 24. If her attention was focussed more especially upon the virtuoso possibilities of the music taken in hand rather than upon ferreting out its more subtle implications, she consistently invested her playing with notable verve.

The Mozart Sonata in A, K. 331, it is true, was scaled to a larger scheme of sonorities than the purists could countenance, but the Turkish March that forms the last movement was played with a sharply defined rhythm and a zest that gave it an exhilarating effect. Liszt's bombastic Fantasia quasi Sonata, "After a reading of Dante", which followed, was played with immense conviction and a brilliant exploitation of its flamboyant effectiveness, and a similar approach enabled the pianist later to make Dohnanyi's Capriccio in F Minor another outstanding feature of the recital.

The "Gardens in the Rain" of De-

bussy was treated in a Lisztian rather than a Debussy-esque manner, and in most of the Chopin group, and especially the Ballade in F Minor, the recitalist was completely out of her element, whereas she was readily successful in making Prokofiev's "Suggestion diabolique" a dashing and vividly effective end-piece. C.

George Copeland, Pianist

George Copeland gave an extraordinarily refreshing piano recital in Carnegie Hall on the evening of Jan. 26 for the benefit of Junior American Nurse, Inc. It was a thoroughly musical experience, with none of the stream-lined, supercharged playing to which so many of our 20th century virtuosi have accustomed us. Mr. Copeland performed in Carnegie Hall as he might at home, with a delightful relaxation. When pyrotechnics were called for, he furnished them in abundance, but there was nothing forced or artificial in his interpretations.

His finest achievements were in Ravel's Sonatine, Debussy's "Poissons d'or", "Feuilles mortes" and "Feux d'artifice", Albeniz's "Seguidilla" and "Zortzico" and in several Spanish works played as encores. In the French music the liquid, shimmering tone, the subtle effects of pedalling and the imaginative refinement which have made Mr. Copeland celebrated as an interpreter of Debussy were fully displayed. And in the Albeniz pieces his superb rhythm came to the fore. A dancer would appreciate such playing even more than a concert-goer, for Mr. Copeland never forgets that this is fundamentally dance music.

The evening began somewhat tepidly with Scarlatti, Mozart and Chopin, but by the time he reached Chopin's A Flat Ballade Mr. Copeland was in good form and he gave a well unified, poetic performance of it, not without some original touches. The audience remained for several encores. S.

James Friskin, Pianist

Always a scholar and a poet, James Friskin once again exhibited these prizeable qualities in the recital he gave at the Town Hall the evening of Jan. 17. It is invariably a pleasure to hear him play Bach and it was in the French Suite in G that he was at his best on this occasion. Indeed, more Bach would have been welcome.

He left the beaten track long enough to present the seldom heard Sonata in C, of Brahms. This is perhaps not one of that master's highest flights but it was a pleasant variation of routine and Mr. Friskin gave an interesting performance of it. In place of the more hackneyed Chopin offerings he turned his attention to the Andante Spianato and Polonaise which, if not precisely unfamiliar, is at least not done to death. Ravel's "Ondine", Albeniz's "Triana" and three Rachmaninoff Preludes were other contributions, as well as a new sonatina by Wendell Keeney, a young American composer now head of the Music Department in Furman University, Greenville, S. C. The musical worth of the piece is debatable, but it was effectively played by Mr. Friskin. Y.

Harold Bradley, Pianist

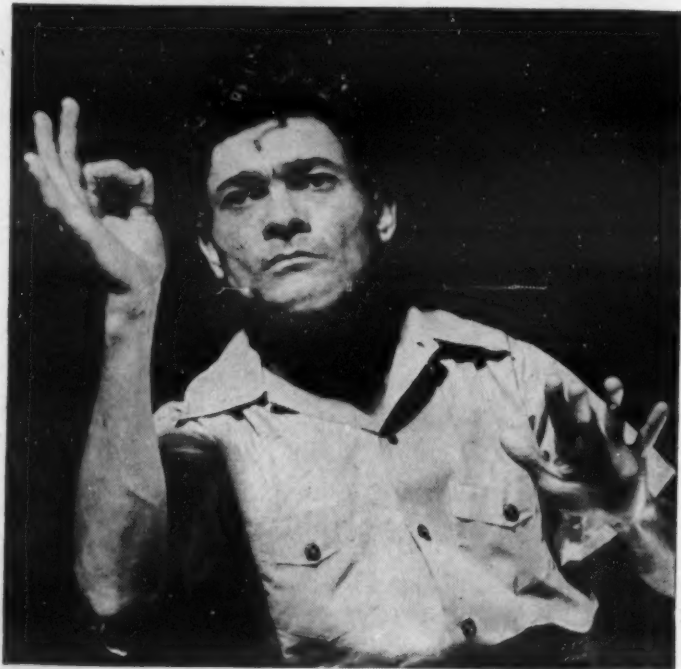
Harold Bradley, a young Canadian pianist, made his first New York appearance in recital at Town Hall on the afternoon of Jan. 29, with Bach's Chromatic Fantasy and Fugue, Beethoven's "Appassionata" Sonata, the Corelli-Rachmaninoff Variations, a Chopin group and Liszt's "Venezia e Napoli" Tarantella making up his pro-

(Continued on page 214)

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Leonard Warren is Presented with the Silver Cup Denoting the Senate Award of Philadelphia's Northeast High School by the School Community President, Theodore Rhoads (Right). Dr. Howland, Principal, is at Left and Mr. Yahn, Faculty Member, Second from Left

New Orleans Groups Continue to Attract

Symphony Orchestra and Opera Association Have Full Schedules

NEW ORLEANS—The Philharmonic Society recently presented Helen Jepson in a fine recital. She replaced Risé Stevens, who was unable to appear because of illness.

The New Orleans Symphony, Ole Windingstad director, has drawn large audiences both at its subscription and its "Pop" concerts. Josef Geringer, concertmaster, was acclaimed as soloist on a recent subscription night. Paul Wittgenstein confirmed his standing as an artist of the first rank, when he played on Jan. 18.

To Give Summer Opera

The New Orleans Opera House Association is rehearsing "La Traviata," "Faust" and "Il Trovatore." Maria Mayhoff will again appear as Azucena. Walter L. Loubat, president of the association, announces a Summer season of seven weeks of light opera.

Ferdinand Dunkley's new tone-picture, "On the Desert Trail," was given its first performance at a recent Symphony "Pop" concert. The composer conducted, and received an ovation.

The Budapest Quartet was to be heard here on Jan. 26 under the auspices of the Philharmonic Society.

HARRY B. LOEB

Organists in Racine Present "Elijah"

RACINE, WIS.—The Racine Branch of the American Guild of Organists, sponsored by St. Albertus School of Music, presented Mendelssohn's "Elijah" with Ray Ramminger, baritone, in the title role. Other soloists were Georgia Gayhart, Lois Huckstop and Anthony Zainer. Fleetwood A. Diefenthaler was the commentator and accompanist.

A group of Negro singers from Milwaukee, St. Benedict's Double Quartet, sang in January.

Dr. Harry Seitz, president of the N.C.M.E.A., spoke at the Annual Convention of the Faculty of St. Albertus School of Music. John T. Opferkuch, band instructor of the School, conducted the Public Service Band in a series of five "Victory Concerts" at

which three students were soloists: Geraldine Chapman, contralto; Alice Wood, soprano; and Louis Svoren, cornetist.

WQXR Purchased By New York Times

The New York Times will buy the Interstate Broadcasting Company, Inc., which operates Station WQXR in New York, according to a statement made Feb. 1 by Arthur Hays Sulzberger, president and publisher of the Times, and John V. L. Hogan and Elliott M. Sanger, president and executive vice president of the Interstate Broadcasting Company, Inc.

The New York Times Company has agreed to purchase from Mr. Hogan, Mr. Sanger and their associates all of the stock of the broadcasting company. The purchase is subject to approval by the Federal Communications Commission.

Mr. Sulzberger stated that Mr. Hogan and Mr. Sanger will continue under five year contracts as the chief executives of the broadcasting company, and he stressed the fact that the Times did not contemplate any change in the station's personnel or program policy. The news bulletin "Every Hour on the Hour," now broadcast over Station WMCA, will be continued over that station for the time being. Mr. Sulzberger also announced that Nicholas Roosevelt will be the liaison executive between the Times and its broadcasting interests.

Col. Lentz Addresses Opera Guild

Col. Bernard Lentz, commanding officer of Ft. Slocum, was to speak to members of the Metropolitan Opera Guild from Westchester, Connecticut and New Jersey, at a rally for the Metropolitan Opera Fund on Feb. 9 in New York. Isabella Hutchings of Riverside, Calif., was to address the group as a representative of the Southern California Metropolitan Opera Guild. Community chairmen of the Opera Guild directing the suburban campaign for the Fund under the leadership of Mrs. Chauncey Waddell, were to report on contributions made by their communities. Three singers of the Metropolitan Opera Company, Ella Flesch, Patrice Munsel and John Baker, were to sing.

Mrs. Winfred B. Holton, Jr., chairman of the Opera Guild's Fund committee, was to preside.

National Symphony Opens Fund Drive

Campaign to Raise Sum of \$130,000 Continues Through Feb. 23

WASHINGTON.—With a goal of \$130,000 the National Symphony Orchestra Association was to launch its 14th annual sustaining fund drive on Feb. 9. According to E. R. Finkensstaedt, chairman of the campaign committee. The drive continues through Feb. 23.

The \$130,000 goal of the campaign, Mr. Finkensstaedt said, represents the difference between the estimated budget for the orchestra's 1944-45 season and the estimated receipts from ticket sales, and fees from concert engagements on tours and from other special services. The budget for 1944-45 is based upon a six weeks' summer season at the Water Gate; a 20 weeks' winter season; and an orchestra of 90 musicians, its present strength. Unlike most symphony orchestras, Mr. Finkensstaedt pointed out, the National Symphony has never operated on a

deficit. On the contrary, the amount needed to balance the budget is raised in advance of the opening of the season, and it is this that necessitates the annual drive for funds.

Fourteen committees to canvass every phase of Washington life during the two weeks' drive period were organized. Heads of the committees were Mrs. Carl Andrew Spaatz, Army; Mary Apple and Mrs. Russell D. Burchard, Business; Mrs. L. Corrin Strong, Colleges and Universities; Civil Service Commissioner Arthur S. Flemming, Government; Mr. C. C. Glover, Jr., Metropolitan; Mrs. Emory Scott Land and Mrs. Alfred Johnson, Navy-Marine-Coast Guard; Mrs. Charles Bittinger and Mrs. Warren W. Grimes, Orchestra Guild; Miss Kathryn Bowers, Parochial Schools; Mr. Slocum Kingsbury, Private Schools; Miss Cecilia P. Dulin, Public Schools; Robert H. Davidson, Publicity; Mrs. Ralph Bard, Speakers' Bureau; and Mrs. Edwin B. Parker and Mrs. Robert LeFevre, Suburban. George A. Garrett is vice chairman of the campaign committee under Mr. Finkensstaedt.

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Noel Straus in New York Times, Jan. 19, 1944

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New York Herald-Tribune, Jan. 19, 1944

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Felix Borowski in Chicago Sun, May 3rd, 1943

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Rene Devries in Chicago News of Musical Courier

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CONCERTS: Lener Quartet in Two Events—Foster, Rebeil Heard

(Continued from page 212)

gram. His playing of these numbers evinced basic musical feeling and a sincere attitude and was marked by good tone throughout a commendable range of dynamics.

As yet he is in need of a much greater interpretative vision, involving the development of his imagination under authoritative guidance, and of much better rounded technical development, productive of greater security, albeit his left-hand octave work in the middle section of the Chopin Polonaise in A Flat was admirable. Taken as a whole, his playing was interesting in promise for the future rather than present accomplishment. C.

Sidney Foster, Pianist

It was in the first performance of Norman Dello Joio's Second Sonata that Sidney Foster's piano recital in Carnegie Hall on the evening of Feb. 1 reached its high point. For this is a strenuous, high-tension, sonorous, powerful composition, and Mr. Foster was in the mood to play it. At time his abounding energy and brilliant technical equipment ran away with him, as in parts of the Beethoven "Waldstein" Sonata, but it was refreshing to hear a young artist let himself go, even if it was not always appropriate to the music at hand.

Interestingly enough, Mr. Foster opened his program with the Chopin Barcarolle, a work often heard at the end of recitals, but almost never at the beginning. Considering that he played it "cold", Mr. Foster captured much of its elegance and grandeur, if less of its poetic charm. A glisten-



Sidney Foster

Margot Rebeil

ing performance of Schumann's "Papillons" followed. Here again the emphasis was upon the dynamic rather than the emotional aspects of the music, though there were passages of sensitive and imaginative interpretation. The evening concluded with music by Albeniz and Debussy in which Mr. Foster's swift, strong fingers found congenial material. Although the playing was uneven in quality, there was much to welcome in this recital, and the audience was enthusiastic. V.

Lener Quartet Offers Brahms Program

The Lener Quartet gave the sixth of its series of eight concerts in Town Hall on the afternoon of Jan. 29, offering two of Brahms's greatest chamber music compositions, the String Quartet in A Minor, Op. 51, No. 2, and, with assisting artists, the String Sextet in G, Op. 36. The playing of the A Minor Quartet was marked by refinement and warmth, and it attained a high degree of expressiveness

without undue vehemence. The peak of the concert was the performance of the magnificent Sextet, in which the Lener players were joined by Nicholas Harsanyi, viola, and Janos Scholz, cello. This work is heard far too seldom, and it does not often receive as well balanced and eloquent an interpretation as on this occasion. L.

Katya Delakova and Fred Berk Give Dance Recital

With the title "Make Way for Tomorrow", Katya Delakova and Fred Berk, two dancers who were trained in Vienna, offered a program of miscellaneous dances in the Times Hall on the evening of Jan. 23. Sylvia Marshall was the accompanist and composer of most of the music used. The settings were done by Zuny Maud; and Rose Easton and James Phillips recited and sang during interludes, as well as speaking a textual background for certain episodes in the dancing. Two drummers, Modupe Ajaki and Ayodele Akisan, provided the accompaniment for the "African Rite" section of the work. The connection between the elaborate program of the work and the rather conventional dances was often tenuous. They would have been more effective without the "build-up". S.

Lener Quartet

At the fifth concert in its series at Town Hall, on the late afternoon of Jan. 22, the Lener Quartet opened the program with Aaron Copland's early two Pieces, a Lento Molto and a Rondino, which was followed by a new string quartet by Stanley Bate and Mozart's Divertimento No. 17, K. 334, for string quartet and two horns.

The beauties of the Mozart work, the climax of the program, were ably set forth by the members of the quartet, Jenö Lener and Laurence Steinhardt, violinists, Ralph Hersh, violist, and Gabor Rejtö, cellist, and their assisting artists, Joseph Singer and Adolph Schulze, horn players, who collaborated in a performance of finely adjusted tonal balances. In the more modern works, too, the quartet reached a higher standard of ensemble playing than ever before.

The Bate quartet, which received its first performance anywhere on this occasion, gave the impression on a first hearing of being a smoothly written work in the present-day manner of writing, somewhat derivative in its material and of uneven musical worth. The Adagio and the closing Presto overshadowed the other two movements. As for the Copland pieces, they seem of little characteristic consequence now in comparison with the sharper personal profile of the composer's more recent works. C.

Lotte Lehmann Concludes Series

Lotte Lehmann, soprano. Paul Ulanowsky at the piano. Town Hall, Jan. 30, afternoon:

All Schumann Program
"Widmung"; "Erstes Grün"; "Meine Rose"; "Wer machte dich so krank?"; "Alte Laute"; "Du bist wie eine Blume"; "Volksliedchen"; "Was soll ich sagen?"; "Geisternähe"; "Die Kartenlegerin"; "Liederkreis (poems by Eichendorf)"; "In der Fremde"; "Intermezzo"; "Waldeggespräch"; "Die Stille"; "Mondnacht"; "Schöne Fremde"; "Auf einer Burg"; "In der Fremde"; "Wehmüt"; "Zwielicht"; "Im Walde"; "Frühlingsnacht".

Once again the hall was crowded to the doors with an audience which held its breath more than once during the course of the afternoon. This was, regrettably, the final concert in the Schubert-Brahms-Schumann series offered by Mme. Lehmann. It was obvious, from the enthusiasm of her listeners, that she could repeat

the series half a dozen times without running any danger of surfeiting her public.

Of the three masters of the Lied represented in the series, Schumann makes especially heavy demands upon interpretative genius, for the intimacy of style of his songs and their peculiar romantic fervor must be conveyed with exquisite taste and perception, or the fragrance is lost. Needless to say, Mme. Lehmann sang every one of them as if they had been written for her. The rapture of the "Widmung", the white-hot glow of "Ich grolle nicht" (sung as an encore); the indefinable terror and mystery of "Zwielicht"; the delicate radiance of the "Mondnacht"—each of these interpretations revealed another facet of Mme. Lehmann's inexhaustible art. Nor should Mr. Ulanowsky's sensitive playing be omitted from an account of a singularly satisfying recital. S.

Margot Rebeil, Soprano

Margot Rebeil, soprano. Accompanist, Paul Ulanowsky. Accompanying String Quartet: Edith Lorand, violin; Lawrence Steinhardt, violin; Ralph Hersh, viola; Janos Scholz, cello. Town Hall, Jan. 30, evening:

"Tuo mi chami" (Cantata No. 7) Domenico Scarlatti
"Le bonheur est chose légère" (from the light opera, "Le Timbre d'Argent") Saint-Saëns
"Stabat Mater" Virgil Thomson (Group with string quartet accompaniment)
"Ganymed"; "Lied der Mignon" Schubert
"Geburt Mariae"; "Pieta"; "Vom Tode Mariae" (from the cycle "Marianleben") Hindemith
Sonata-Vocalise, Op. 41 Medtner
"Le tombeau des Naiades" and "La chevelure" (from the "Chansons de Bilitis"); five songs to poems by Charles Duc d'Orléans, "Le temps a laissé son manteau"; "Pour ce que Plaisance est morte"; "Dieu qu'il la fait bon regarder"; "Quant j'ai ouy le tabourin"; "Yver, vous n'êtes qu'un villain" Debussy
"Gentle lady do not sing sad songs" and "O cool is the valley" (from James Joyce's "Chamber Music") Eugene Goossens
"Memnon"; "Athena"; "Le sourire" (from Jean Cocteau's "Memnon") Paul Bowles
(First performance)
"Cradle Hymn" MacDowell
"Light" Carpenter

Brilliantly outlined with special lights and clad in a gleaming white gown, Miss Rebeil sang a program which was as unusual as the get-up of her recital.

The first three works were done with string quartet accompaniment. The Scarlatti is splendid music, the Saint-Saëns pretty enough, and the Thomson "Stabat Mater" a watery and diffuse composition, far inferior to later products of his pen. The Schubert Lieder seemed a little strange and out of place, and indeed, it was not until she reached the songs from Hindemith's beautiful "Marianleben" that Miss Rebeil seemed fully at home. These she sang with interpretative warmth and insight. Would that more singers would emulate her intelligence and enterprise in offering these songs, which are among the vocal masterpieces of the present century.

The Medtner Sonata-Vocalise consists of a short introduction sung to Goethe's "Geweiheter Platz" and then a second movement in sonata form for voice and piano. Unfortunately, the musical substance of the work is commonplace, but its form is original and provocative. Mr. Bowles's settings of the irrepressible Jean Cocteau are very precious and sophisticated, as they should be, and rather charming. From this point on, the program took a sudden dip to the sentimentality of the MacDowell song, the banality of

(Continued on page 235)



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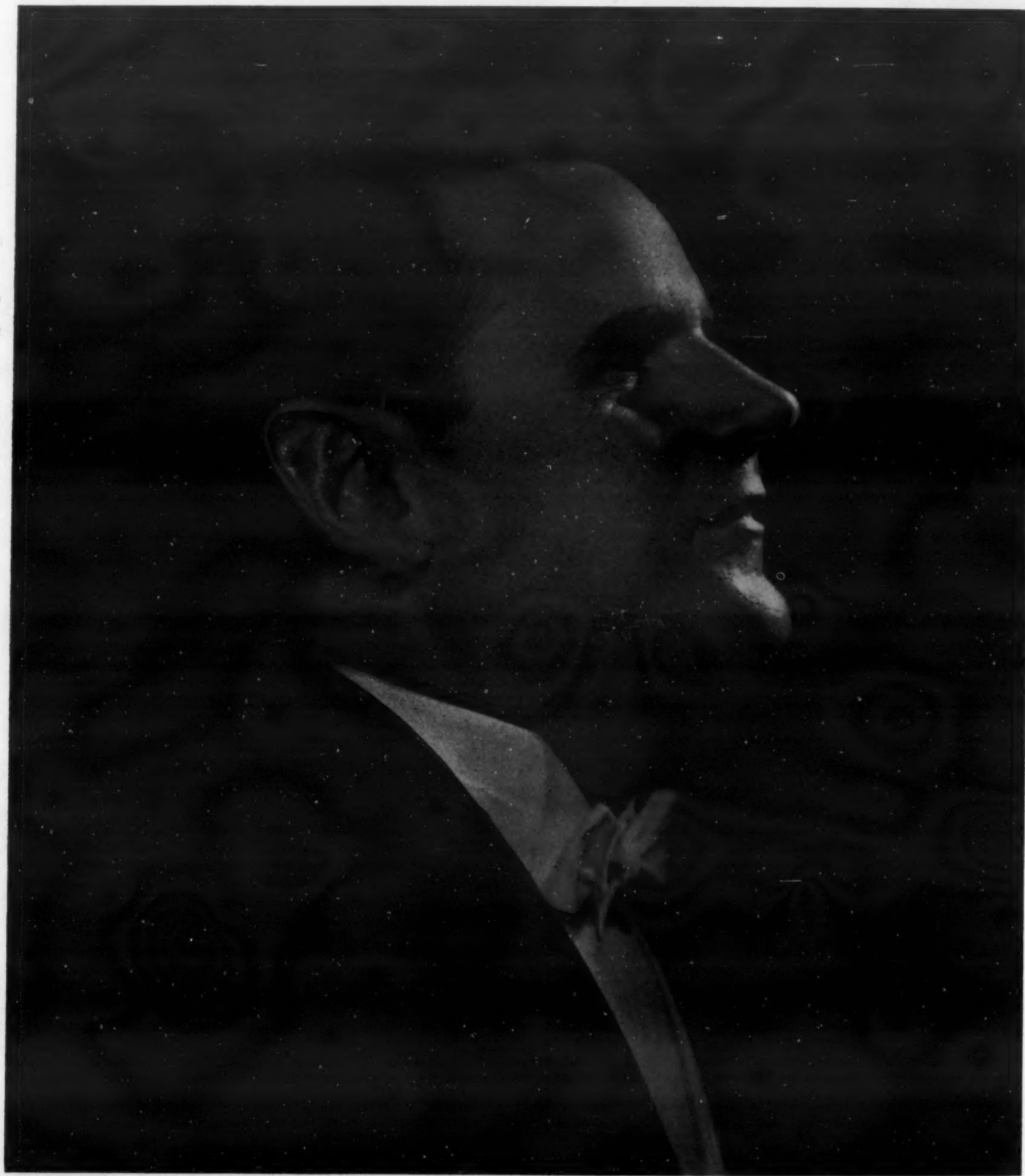
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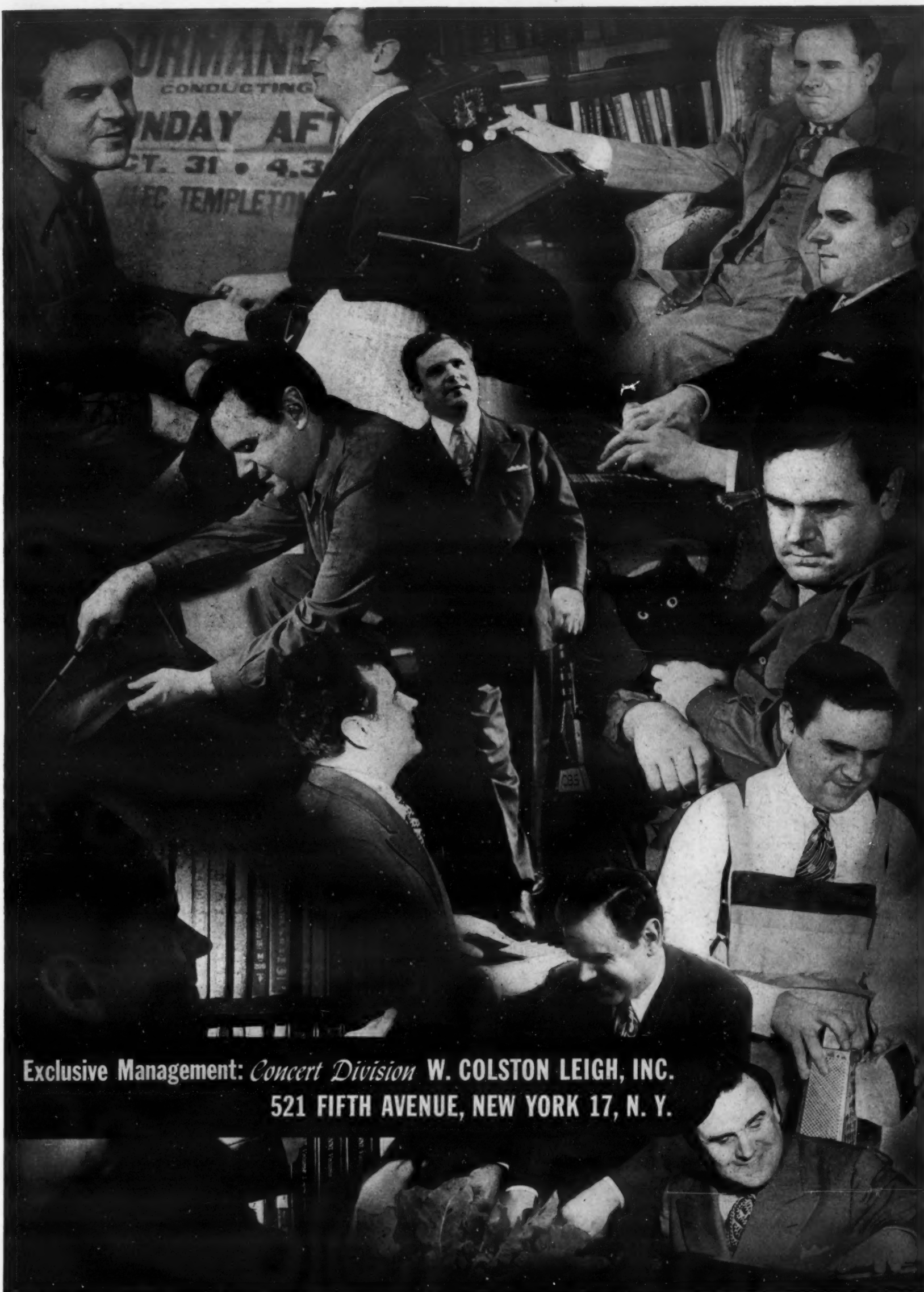
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NEW YORK SUN, Oct. 19, 1942

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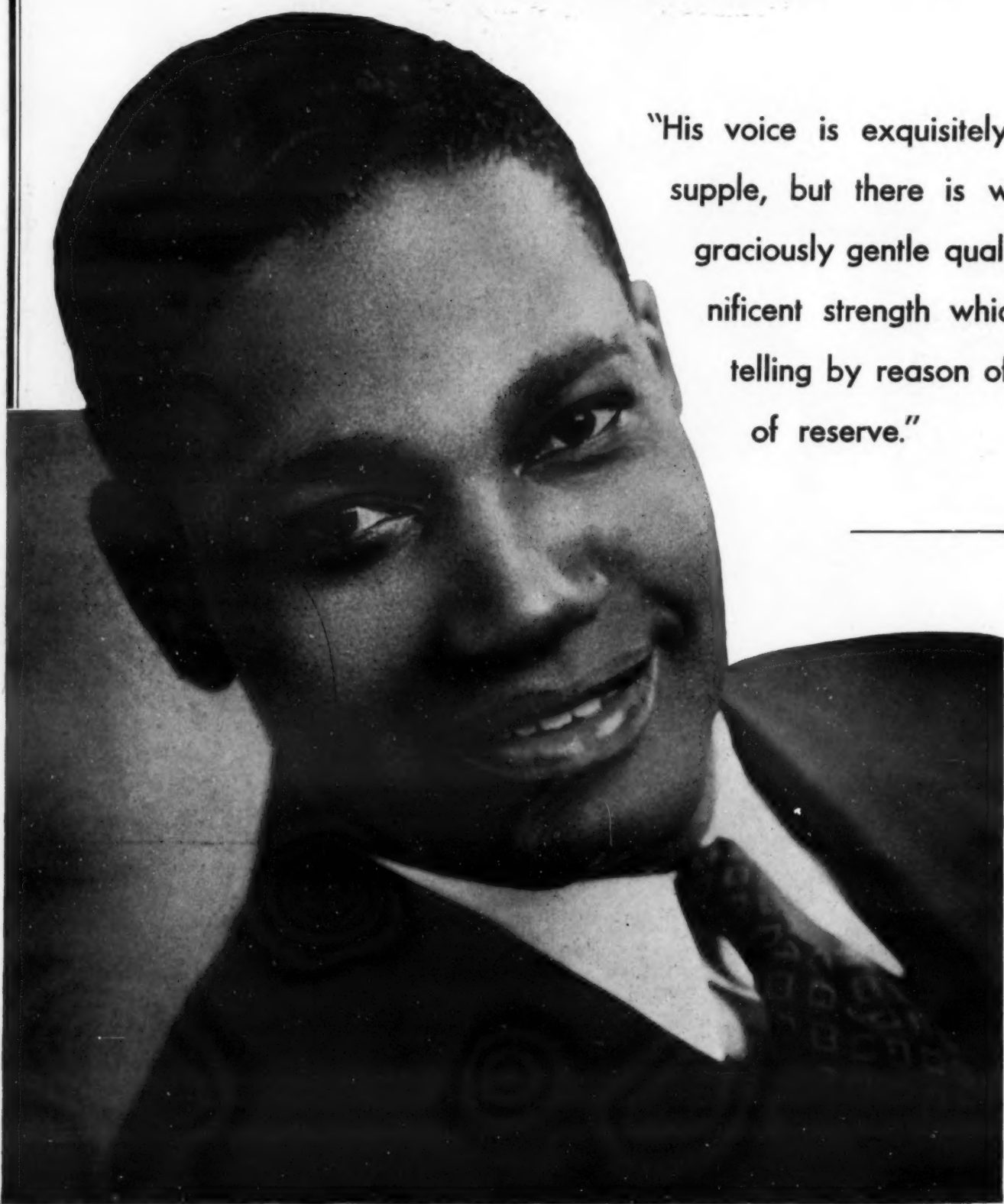
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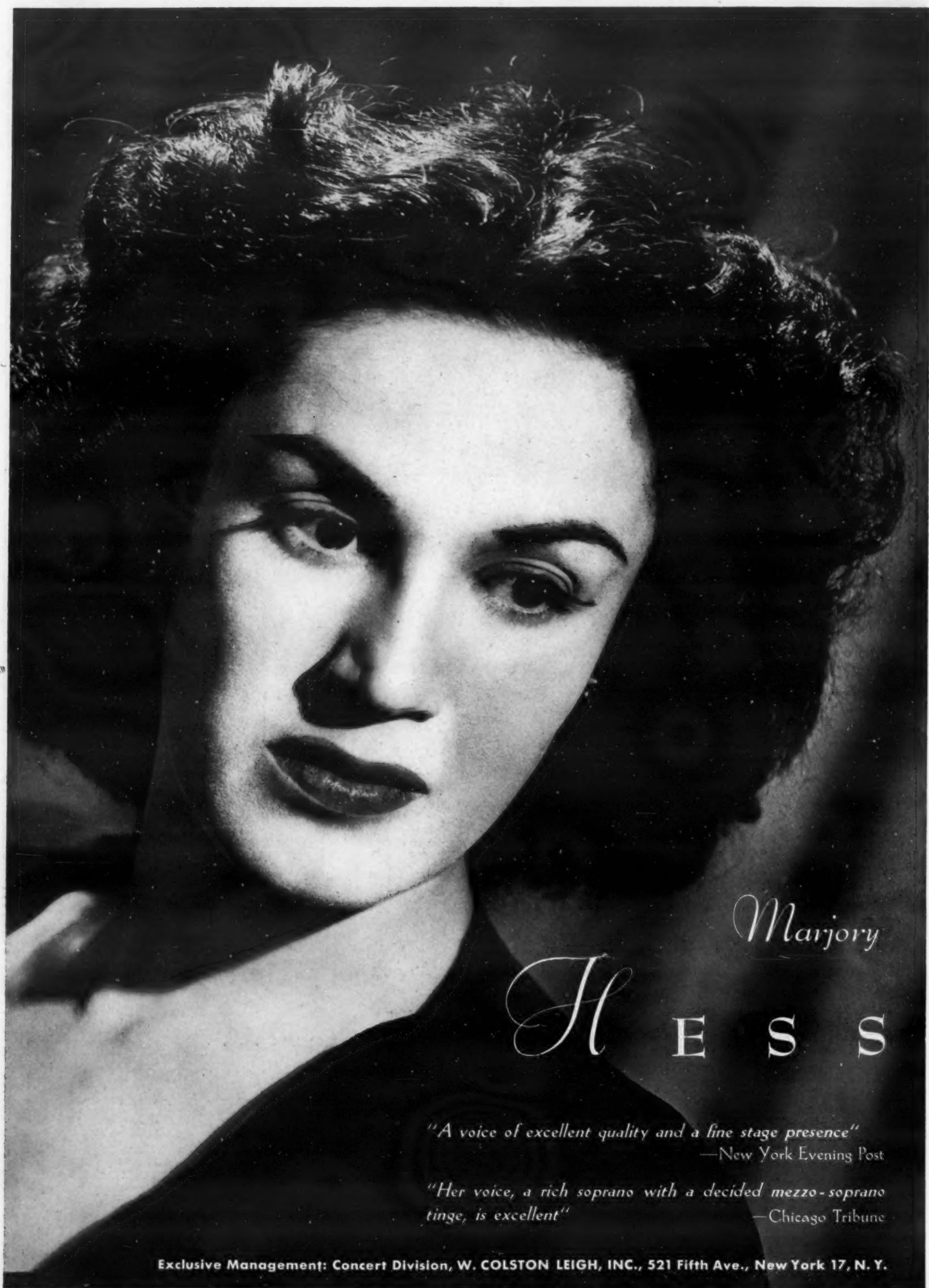
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Opera at the Metropolitan

(Continued from page 209)

Stella Roman as Leonora, Kurt Baum as Don Alvaro, Irra Petina as Preziosilla, Nicola Moscona as the Abbot, Salvatore Baccaloni as Melitone and Frederick Lechner as the Marquis. Bruno Walter again conducted.

R.

Audrey Bowman Makes Debut In "The Magic Flute"

Audrey Bowman made her Metropolitan Opera debut in the role of the Queen of the Night in Mozart's "Magic Flute", in the season's third performance given on the evening of Jan. 22, with Bruno Walter conducting. Later performances and other roles will be required to obtain a fair estimate of Miss Bowman's abilities, for needless to say, the high altitudes of "Der Hölle Rache" are scarcely a fair trial for a debutante. She sang the coloratura passages accurately, albeit with a tenuous tone and an unsteady rhythm, and she imparted considerable force to the dramatic aspects of the role.

The other members of the cast included Alexander Kipnis as an impressive Sarastro; Jarmila Novotna as Pamina; James Melton as Tamino; John Brownlee as Papageno; Norman Cordon as the High Priest; and in other roles, Karl Laufkoetter, Maxine Stellman, Eleanor Steber, Anna Kas-kas, Marija Farell, Mona Paulee, Thelma Altman, John Dudley, Emery Darcy and John Gurney. Mr. Walter was the real star of the evening, leaving the imprint of his taste and imagination on every page of the score.

S.

Kurt Baum Sings in First "Aida"

The season's first "Aida" attracted one of the largest and most vociferous audiences of the Winter. Ovarions, individual and collective, were the order of the evening. The performance itself exhibited plenty of energy and in some instances gained its healthy robustness at the cost of certain finer nuances. Wilfred Pelletier, who conducted, furnished a more vital and spirited treatment of Verdi's music than he did a season ago. Possibly there is more in the great score than he got out of it. But "Aida", for all the subtle tints and the tenderness of the Nile scene, is seen nowadays to be almost as foolproof as "Trovatore" or "Rigoletto" and even outright bad conducting will not kill it. Mr. Pelletier's conducting, however, was anything but bad and its forthright vigor and solid routine provided an important factor to the success of the evening.

With one exception the singers were old friends in their roles. That exception was Kurt Baum, the Radames of the night. The tenor presented a martial and heroic figure and poured out his big voice lavishly. The "Celeste Aida" set the key of his performance and stirred the audience to a great hubbub. He did justice to the Nile scene and likewise to the duets in the tomb episode. In brief, his Radames compares very favorably with his Alvaro in "La Forza del Destino".

In her best voice Zinka Millanov sang the name part, some of it with transporting beauty. To a certain degree she has rid her tones of the tremolo which has sometimes marred them, though it must be admitted that her fidelity to the pitch was sometimes open to question. Mme. Castagna's Amneris was as usual expansive and vocally opulent.

Alexander Sved's Amonasro—always one of his best roles—and the Ramfis of Mr. Pinza fitted admirably



Audrey Bowman as the Queen of the Night, the Role of Her Debut



Kurt Baum, the Radames of the Season's First "Aida"

into the ensemble, while Lansing Hatfield made much of the King's inconspicuous duties. Mme. Votipka sang well the measures of the unseen Priestess.

Y.

"A Masked Ball", Jan. 27

The season's third hearing of "A Masked Ball" was given on the evening of Jan. 27, with the same cast as previously. This included Zinka Millanov as Amelia; Leonard Warren as Renato; Jan Peerce as Riccardo; Frances Greer as Oscar; and Kerstin Thorborg as Ulrica. The lesser roles were assumed by George Cehanovsky, Virgilio Lazzari, Nicola Moscona, John Dudley and Lodovico Oliviero. Bruno Walter conducted.

N.

"Mignon", Jan. 28 and Feb. 5

"Mignon" had a special non-subscription performance on the afternoon of Jan. 28, with the familiar cast except that Nicola Moscona replaced Norman Cordon as Lothario. The remainder of the cast included Rise Stevens in the title-role, James Melton, Patrice Munsel, Donald Dame, John Gurney and Lucille Browning. The same cast sang the work on the evening of Feb. 5. Sir Thomas Beecham conducted both performances.

N.

"Cavalleria Rusticana" and "Pagliacci", Jan. 29

A special performance of "Cavalleria Rusticana" and "Pagliacci" was given on the evening of Jan. 29, with the Polovtsian Dances from "Prince Igor" in between. The cast of the first work included Stella Roman, Mona Paulee, Charles Kullman, Alexander Sved and Thelma Votipka. In the second cast were Licia Albanese, Raoul Jobin, Lawrence Tibbet, John Dudley and Francesco Valentino. Cesare Sodero conducted the operas and Wilfred Pelletier the dances.

D.

"Falstaff", Jan. 31

Its second showing as an English comedy was given Verdi's "Falstaff" at the end of the month, with Lawrence Tibbett as the Knight, John Brownlee as Ford, Charles Kullman as Fenton and Eleanor Steber, Frances Greer, Margaret Harshaw and Lucille Browning as the ladies in the case. Other roles were sung by John Gurney, replacing Norman Cordon; George Rasely, John Dudley and Ludwig Burstaller. Sir Thomas Beecham conducted.

F.

"Tannhäuser", Feb. 5

The season's third "Tannhäuser" was given on the afternoon of Feb. 5 with Paul Breisach conducting and a familiar cast including Lauritz Melchior in the title role, Astrid Varnay as Elisabeth, Marjorie Lawrence as Venus, Alexander Kipnis as Landgraf Hermann, Julius Huehn as Wolfram, and in other roles Emery



Bruna Castagna as Amneris in "Aida"

Darcy, Mack Harrell, John Gurney, John Garriss and Maxine Stellman. The bright spots of this pedestrian performance were the radiant Venus of Miss Lawrence and Mr. Kipnis's impressive portrait of the Landgraf. A large audience gave every evidence of enthusiasm.

S.

"La Traviata", Feb. 2

"La Traviata" had its third hearing at a special performance on the evening of Feb. 2, under the baton of Cesare Sodero. Licia Albanese, Nino Martini and Francesco Valentino sang the three principal roles. The remainder of the cast included Mack Harrell, Maxine Stellman, Mona Paulee, John Dudley, John Baker and Louis D'Angelo.

N.

Frank Sinatra Contributes to Opera Fund

FRANK Sinatra paid his tribute to longhair music in the form of a substantial contribution to the Metropolitan Opera drive for \$300,000 on Feb. 8. In making his gift the idol of the bobby-socks public said: "While I represent a different field of music, I want to do my part in keeping alive the Metropolitan and its tradition of glorious operatic music. In democratic America there is plenty of room both for singers of popular music and opera singers; for 'Pistol Packin' Mama' and for 'Celeste Aida'. I am happy to be able to help the Met meet its present financial emergency."

Music Educators to Meet in Newark, N. J.

NEWARK—The Music Educators Association of New Jersey is to hold its next meeting at Sayre Hall, Newark, on Feb. 16. The artists include Ida Turkenitch, pianist, and Bruce Campbell, tenor, with Rosalind Dobie at the piano. Leon Carson will use as his subject "The New Outlook for Music".

Doris Kenyon Will Return to Concert Stage

Doris Kenyon, soprano of the stage and screen, will return to the concert field next season. She has been singing this season for men in army camps and hospitals and makes her tenth appearance at the Hollywood Canteen on Feb. 16, when she appears as guest soloist with the Canteen Symphony.

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New York Herald Tribune—"... displayed feeling and voice of agreeable quality."

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His Portrayal of the Title Role in "The Vagabond King" Won John Brownlee an Honorary Membership in the Hobo's League of America. Could This Be Globaloney?



Margaret Daum and Roy Rogers, the Singing Cowboy, Take a Few Minutes Out at a War Bond Rally for a Laugh with Bob (Anybody Seen Crosby?) Hope



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HOLLYWOOD COCKTAIL

Artur Rubinstein Tells a Tall One with Gestures to Leopold Stokowski While Charles Boyer Eavesdrops. The Scene, a Party Given by the Basil Rathbones

Events in Brooklyn Are Attractive

Concerts by Residents and Guest Artists Draw Big Audiences

BROOKLYN.—A surge of important events holds the attention of borough music lovers, programs in both auditoriums of the Academy of Music being chiefly sponsored by the Institute of Arts and Sciences.

The Boston Symphony's 58th season in Brooklyn was opened on Nov. 19 under Serge Koussevitzky and featured Khatchaturian's attractive Piano Concerto, compellingly set forth with William Kapell as solo artist; other items on this program were Barber's "Commando" March and Brahms's First Symphony. The second Boston program, on Jan. 7, was all Russian, with the exception of Vivaldi's D Minor Concerto for orchestra, with organ. The symphony was Shostakovich's First. Always in evidence were the eloquence of the orchestra and its superb discipline.

The Institute's major concert series opened on Nov. 9 with a piano recital by Rudolf Serkin. Of outstanding beauty was his interpretation of Schumann's Etudes Symphoniques. Works by Mozart, Beethoven, Mendelssohn and Ravel were also played in poetic style.

Folk Music Presented

Folk music of the United States was heard at the Institute's second presentation on Nov. 16, when a program ranging from songs of the Revolutionary period to "Song from the Hills" was admirably performed by Margaret Dodd and Helen Snow, sopranos; Eleanor Waldon, contralto; Irwin Dillon, tenor; Stanley Carlson, baritone, and Lionel Marcoux, bass.

Marian Anderson came on Dec. 7 and sang a comprehensive program with Franz Rupp at the piano.

Handel's "Messiah" was performed on Dec. 19 by the massed choruses of the Brooklyn Oratorio Society and the New Choral Group of Manhattan under Carl Bamberger's inspiring direction. Soloists were Ethel Luening, Nan Merriman, Edward Kane and Frederick Lechner. Robert Leech Bedell was the organist, and a capable orchestra added to the effectiveness of a notable performance.

Aurora Mauro-Cottone, recipient of the Institute's American Artists Award for 1943, appeared in a piano

recital on Dec. 21. Works by Beethoven, Chopin, César Franck and other composers were major items on her program, played with brilliant technique and temperamental warmth. On Jan. 4, the First Piano Quartet impressed a large audience in an evening combining novel and classical elements.

Chamber Music Concert

Valuable concerts are continued by the Brooklyn Chamber Music Society. The ensemble was heard on Jan. 11 in a program of music of the 17th and 18th centuries. Guest artists were Irmgard Lehrer, playing the recorder; Alix Young Maruchess, viola d'amore, and Hans Barth, harpsichord.

The Apollo Club's 66th season opened on Nov. 30 under Alfred Boyce. Josephine Neri, soprano, was the soloist, with Marcel Frank, accompanist. Numbers by the club were diversified in character.

FELIX DEYO

Trenton Orchestra Opens Season

Sabatini Conducts Ensemble in Varied Program with Son as Soloist

TRENTON, N. J.—The Trenton Symphony gave the first concert of its 1944 season on Jan. 25 in Junior High School No. 3 under conditions which hold the promise of important artistic attainments, notwithstanding the difficulties under which such organizations carry on in time of war.

With commendable discrimination, Guglielmo Sabatini, the conductor, selected a program suited to the prevailing conditions, and the net result was one of satisfaction for an audience which gave heartening manifestations of its appreciation. The program opened with the overture "The Barber of Seville", played faultlessly. Mozart's Symphony in G minor made exacting demands which were met in a manner which justify only favorable criticism.

Mozart's Concerto No. 3 for horn and orchestra brought into prominence the conductor's young son, William F. Sabatini, home on a furlough from service in the Army Air Forces. Sgt. Sabatini played the Concerto with artistry and was given a richly deserved ovation.

Strauss's "Voice of Spring" brought real delight, as did Ravel's Pavane. The closing number was the overture to "Orpheus in the Underworld", played with fine musicianship. R. A. S.

Boston Enjoys Varied Recitals

Pianists, Singers and String Quartet Heard in Concerts

BOSTON.—One of the most interesting among young pianists who have made recent debuts in Boston is Marisa Regules, who was presented in Jordan Hall on Jan. 13 by the Pan American Society of Massachusetts. Miss Regules has a brilliant technique together with a secure musical intelligence and sensitivity. She played works by Bach-Busoni, Schumann, Chopin, Juan José Castro, García Morillo, Alberto Ginastera, Falla, Granados and Albeniz.

Rudolf Serkin was heard in a recital in Symphony Hall on Jan. 16 by a large audience. Mr. Serkin's program included works by Bach, Mozart, Beethoven, Schubert, Ravel, and Chopin. Mr. Serkin is never pedestrian; his dynamic personality holds the attention and his prodigious technique is a constant source of amazement.

Stradivarius Group Plays

The Stradivarius String Quartet gave the third program of its present series in Jacob Sleeper Hall on Jan. 19, under the auspices of the Boston University College of Music. The program was devoted entirely to Beethoven, the Quartets Op. 127 and 130, including with the latter the Fugue in B Flat, Op. 133. The quartet was heard in Tapestry Hall of the Museum of Fine Arts on Jan. 23, when it gave one of the Victory Concerts for members of the armed forces. The program comprised the Quartet, Op. 50, by Prokofiev and one in D by Mozart. As an encore came a gay little Haydn work.

Lily Pons drew a capacity house at Symphony Hall, including 200 people on the stage. Assisted at the piano by Frank LaForge, Miss Pons offered works by Paradies, Rossini, Mozart, Grétry, Sir Henry Bishop, Debussy and Ravel. During the program she also had the able assistance of Frank Versaci, flutist. The singer was in excellent voice and, as usual, captivated her audience.

Boston Quartet Opens Series

The Boston String Quartet opened its Winter series with a concert in Brown Hall. It offered the Haydn Quartet, Op. 24, No. 1, the Martinu Quartet No. 2, and the Brahms Quartet Op. 51, No. 2. The expressive lightness of the Haydn contrasted well with the piquancies of the Martinu.

In Jordan Hall on Jan. 11, Robert Hall Collins, baritone, was heard in recital with Grace B. Davis at the piano. His program included songs by Monteverdi, Lully, Faure, Duparc, Schubert, Brahms, Griffes, Vaughan Williams and others. Mr. Collins has a naturally fine voice and also good musical intelligence.

A Victory Concert for members of the armed forces was given by the Fort Devens Reception Center Symphony, S-Sgt. Joseph Conte, director, in the Tapestry Hall of the Museum of Fine Arts on Jan. 9. Arthur Fiedler was guest conductor, and Leo Litwin, pianist, was the soloist. The program included the overture to "Mignon", the Beethoven Symphony No. 1, the Gershwin "Rhapsody in Blue", and the "El Capitan" March by Sousa.

Colonel Winfield Schrum, commandant at Fort Devens, briefly outlined the various musical activities at Devens and presented Mr. Fiedler with a baton, as token of the esteem in which he is held by those with whom he has worked.

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Army Devises Shortcuts for Men to Learn Simple Instruments

Soldiers Make Own Music on Harmonica, Ocarina, Midget Clarinet, Etc., Via "Speed-Teaching"

MUSIC has more than "charm" in the lonely Army outposts of the North Atlantic area—and the Army knows it.

That's why, in Iceland, Greenland, Newfoundland and Labrador the Special Services Division of the Army Service Forces is emphasizing music to the extent that soldiers are being taught to play rudimentary musical instruments—by number and in ten minutes' time.

This is but one of the many phases of Special Services' varied morale-strengthening program, but an important one, the War Department is informed today by Capt. George S. Howard, A. U. S. of Reamstown, Pa., who recently returned from a three-months' tour of North Atlantic bases to cultivate soldiers' interest in music and musical participation.

Trained music advisers in the Special Services Division have found that the inculcation of musical consciousness among troops of our Army is fostered by teaching them to play small, basic musical instruments.

Not for Symphony Orchestras

"These men will not play in symphonic orchestras, nor do they master bigger musical instruments in ten minutes," Capt. Howard says, "but they do learn to carry a tune on the easiest instruments to learn—harmonica, ukulele, ocarina and the tonette, the latter a novel midget clarinet which has become a favorite with our troops all over the world".

Supplementing individual instruction, the Music Section of

Special Services distributes to troops booklets of self-instruction along with thousands of pocket-size musical instruments. They have been introduced with particular success in isolated stations where other forms of recreation are impossible during long, sunless winter hours.

In the Arctic, Capt. Howard assisted in organizing dance orchestras, military bands, glee clubs and even "barbershop quartets", all morale-boosters furthered by the distribution of monthly "hit kits", packets containing words and music of popular selections.

Soldiers also are taught to make their own instruments from such readily available odds and ends as cigar boxes, cheese boxes, drums or kegs, bits of wire and paper clips. "One soldier in Greenland," Capt. Howard says, "has made one of the finest - toned violins I have ever heard from a few strands of wire, wood and a little glue". For diversion, others in these remote sectors polish stones found along river beds. Many book-ends and other novelties were sent home as Christmas gifts.

Need in Lonely Areas

However, music best serves the interests of morale and recreation in lonely areas lacking in almost all other forms of diversion, Capt. Howard continues, explaining the Army's method of "speed-teaching" music "with numbers".

"In this simplified teaching, the normal approach to music is dispensed with", he says. "The holes on the tonette, for example, are numbered. Those numbers are written in a certain arrangement on a blackboard, and when followed, constitute a simple musical selection. Similarly, in the instruction booklets the words of a song are numbered instead of having mu-



Pvt. Ernest McChesney, Now Stationed at Camp Lee, Va., Sings for an Assemblage of His Buddies

MUSICIANS RECENTLY INDUCTED

Recently inducted into the Army, Victor Babin of the two-piano team of Vronsky and Babin, is stationed at Camp Lee, Va., and was unable to hear his latest composition, a *Konzertstück* for violin, played by Henri Temianka in a Town Hall recital on Feb. 1. It had been planned for Mr. Babin to play the piano part. Another recent work of Mr. Babin's, a sonata for cello, was given its first performance at the Modern Music Festival, in St. Paul in January. Two of his latest songs are "Ritual," set to words by William Rose Benet, and "I Wake from Dreams" to the poem by A. E. Housman.



Private Victor Babin

sical notes. All that remains is for the player to cover the corresponding numbers on the instrument".

Called for Volunteers

Capt. Howard cites one occasion when he encountered a reluctant group of about 100 G. I.'s. "Working on the supposition that if you can get a group to sing for 30 seconds they will sing for 30 minutes",

he said, "I called for 12 volunteers from the audience, none of whom was musically trained. I gave each a tonette.

"In about five minutes the men were playing in unison. Soon the reluctant audience joined in the singing. They sang for nearly 30 minutes. When it was time for the showing of the film that they had come to see, they stamped and howled until the picture was taken off. Then we continued the singing session. The commanding officer told me later that he had tried everything to get those men to sing and had failed".

U. S. Troops in Favor

Tales of the antagonism of the people toward American soldiers may have been true years ago, Capt. Howard says, but they are not true now. Wherever he went, he found United States troops in favor.

"Special Services' activities had a lot to do with this feeling", is his comment. "The soldiers invite young women of the communities to all social functions and ask them to participate in the shows and programs they stage. The residents of the area make up the audiences during such shows and often assist in their presentation".

Formerly director of the band, orchestra and choral groups at Pennsylvania State College, Capt. Howard received degrees of Bachelor of Music from Ithaca College, N. Y., and Doctor of Music from the Chicago Conservatory. He is a former member of the faculty of the Special Services School at Fort Meade, Maryland.

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Concerts in Manhattan

(Continued from page 214)

the Carpenter, and, as a first encore, of all things, "The Last Rose of Summer" (1) But one is grateful to Miss Rebeil for giving us by far the most interesting program of the season thus far, even if some of the aspects of the recital suggested Hollywood rather than staid old New York. Mr. Ulanowsky's accompaniments were superb, as usual. S.

Alexander Borovsky, Pianist

Carnegie Hall, Feb. 2, evening:
Prelude and Fugue for Organ in A Minor Bach-Liszt
Rondo in D Mozart
32 Variations in C Minor Beethoven
Sonata in E Lopatnikoff
(First Performance)
Sonata in G Sharp Minor Scriabine
Sonata in A Minor Prokofieff
"Chant polonais" Chopin-Liszt
Scherzo in C Sharp Minor Chopin
Two Transcendental Studies, "Feux Follets", Allegro molto agitato Liszt
Mr. Borovsky's playing gained in most respects as the evening wore on. At first his performances were marred by over-peddaling and more than a touch of unseemly heaviness. Possibly he felt obliged to imitate the sonorities of the organ—always a futile undertaking. Nor were the Mozart Rondo or the Beethoven Variations appreciably better. The former was prosy and insensitive, the latter, coarse and superficial, wholly without the intimation that these brief variations are, in effect, soul pictures rather than drab keyboard exercises.

But the pianist's fleet and practised fingers met the arduous challenge of Nicolai Lopatnikoff's new sonata in expert fashion. The work, in three movements—two fast ones with an intervening Andantino—does not invite love at first hearing. It sounds hard, bleak and, in the famous phrase of Mozart's emperor, it is "powerfully full of notes". The general clash and confused dishevelment of it all are briefly allayed in the middle movement which does not, however, arrive at any very promising issue.

The sonatas of Scriabine and Prokofieff offered, perhaps, more substantial recompense. But it was most especially in the etudes of Liszt—particularly in the "Feux Follets"—that the virtuoso equipment and the incredibly fleet fingers of Mr. Borovsky found their most congenial employment. Here the pianist rode the whirlwind in superbly dashing style. This one feat would have lifted the recital to a level of true distinction. P.

Stanley Need, Pianist

At his Town Hall recital on the evening of Feb. 2, Stanley Need, New Haven pianist, again disclosed the qualities of musical intelligence and technical competence that had marked his playing here in previous seasons. Hence, the Beethoven Sonata in D Minor, Op. 31, No. 2, and Schumann's Symphonic Etudes, to mention the major works in particular, were well thought through and worked out in meticulous detail. Perhaps the outstanding feature of the pianist's work is his broad grasp of the basic structure of a composition and the interrelationship of architectural details. His interest in this aspect of pianistic art frequently showed a tendency to take precedence over attention to the more poetic elements.

It was in the Siloti version of Liszt's "Bénédiction de Dieu dans la solitude" that Mr. Need showed the greatest emotional response, and the results were so gratifying in added communicativeness and the warmer tonal coloring employed that one could have wished a freer release of that side of his nature in most of the previous numbers. The Chopin Barcarolle would have profited by a more positive rhythmic swing; the Nocturne in E, by more imaginative treatment, and the Polonaise in A Flat, by more fire



Stanley Need Alexander Borovsky

and dash, albeit nervousness may have been the cause of inhibitions that would not otherwise have been present. The formidable difficulties of Balakireff's "Islamey" were negotiated with ready skill and ease, and the program, which had begun with the Scarlatti-Tausig Pastorale in E Minor, was brought to a close with the Schubert-Tausig "Marche Militaire." C.

Peter Paul Loyanich, Pianist

Young Mr. Loyanich, who had appeared in recital in New York six years ago, at the age of 12, returned with a varied and exacting program to Town Hall on the evening of Jan. 31. The recital began with Bach's organ Fantasia and Fugue in G Minor arranged for piano by Liszt, Haydn's D Major Sonata No. 7 and Schumann's Toccata. In these the pianist revealed a fluent and well-schooled technique.

It was in the music of the second half of his program, however, that he overcame his initial restraint and played with a color and dynamic vitality more characteristic of his youth and temperament. Thus, Glazunoff's Etude in C, in itself negligible music, became in his hands a stirring piece of bravura, and in the group of Chopin Preludes which followed, he played with considerable dramatic force and tonal expressiveness. Again in the Liszt "Mephisto" Waltz he caught something of the *diablerie* of the piece in a swiftly-paced and adroit performance. It was in these works which aroused his imagination that Mr. Loyanich was most persuasive. His playing of the Bach music was rhythmically unsteady, and his interpretation of the Chopin Nocturne in C Minor will doubtless gain in penetration and subtlety with time and experience. But these were minor blemishes in a series of performances which exhibited unmistakable sincerity of purpose and musical growth. V.

New Friends of Music Sonata Series

In their Odyssey through the Seven Seas of Beethoven the New Friends of Music reached, in their Town Hall session the afternoon of Jan. 30, the stage of the violin and piano sonatas. Three of these works—the Sonatas in C Minor, Op. 30, No. 2, in A, Op. 12, No. 2, and in G, Op. 96—were administered by Joseph Szigeti and Claudio Arrau, to the satisfaction of the usual capacity audience.

The two artists are cultured ensemble players, though one has heard sonata teams which knew how to hurl themselves with more consuming frenzy upon such works and to convey the impression of a more indivisible unity. Such a soaring afflatus hardly distinguishes the accomplishments of this pair of interpreters or raises the temperature of their exploits very sensibly above normal. Furthermore, their tonal balance—at least as manifested in this concert—was not above reproach, and the piano playing of Mr. Arrau was often of a weight and a density more or less out of consonance with the sound of Mr. Szigeti's violin. One obtained—rightly or

wrongly—a disquieting notion that the pianist was keeping his mind's eye more firmly on the invisible millions listening to him by radio than on the hundreds foregathered in his immediate presence.

Nevertheless, the occasion furnished sufficient opportunity for enjoyment and everything, even when comparatively placid, was marked by seriousness and taste. It was good to hear the charming Sonata in A, of early Beethoven vintage; better still, the mature masterwork in G, the most original and imaginative of all Beethoven's violin sonatas. P.

Thompson and Chanler Works Given by League of Composers

The program of chamber music presented by the League of Composers at the New York Times Hall on the evening of Jan. 30 got off to a depressing start but subsequently gained real distinction with Theodore Chanler's "The Second Joyful Mystery", for two pianos, and then proceeded to reach a most heartening climax in the first local performance of one of the most beautiful string quartets written in many a long day, Randall Thompson's Quartet No. 1 in D Minor. The performing artists of the evening were the Guilet String Quartet; Virginia Morley and Livingston Gearhart, duopianists; Fredelle Lack, violinist, and Harold Shapero, composer-pianist.

Mr. Thompson's four-movement quartet is not only written with the smoothness of the sure-handed craftsman but it concerns itself with material of a refreshingly frank melodic character, in the traditional sense, and of a consistently distinguished melodic character at that. It is so pronouncedly folksong-ish that the listener would be inclined to thank folk-material sources had been tapped for it were it not for the composer's assurance that it is entirely original. The

spontaneity of this work, as of the Chanler opus, stood out in sharp contrast to some of the self-conscious carpenterings that had gone before. Mr. Chanler's excellently written fugue is also intriguingly original in quite a different way, with a flavor-some mystical atmosphere.

A Concerto for two pianos, in three movements, by David Diamond proved to be of uneven merit though the vitality of its musically rather austere Allegros cannot be gainsaid and the able playing of the Morley and Gearhart team, who afterwards gave a notably fine performance of the Chanler work, went far towards making it convincing. But even the admirable playing of the Guilet Quartet could not persuade many listeners that Stravinsky's Concertino for String Quartet, of 1920, is of much importance today. As for the Sonata for Violin and Piano by Harold Shapero, played by Miss Lack and the composer, the device of raucous dissonance was powerless to conceal the emptiness of the music, though Miss Lack did all that could be asked for the violin part. C.

Juliette Durand-Texte, Pianist

Juliette Durand-Texte, a French pianist, who is the wife of the former premier of France, Camille Chauvignat, was heard here for the first time in recital at Town Hall on the evening of Jan. 31. A transcription of the Overture to Bach's 28th Cantata, Beethoven's "Appassionata" Sonata, a Chopin group and the Wagner-Liszt "Isolde's Liebestod" were followed by pieces by Liapounoff, de Séverac and Debussy and Ravel's "Fox Trot." In her playing of these numbers the recitalist revealed a command of a wide range of dynamics and basic musical responsiveness, in need, however, of more finely developed artistic perception and judgment. C.



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Committee Proposes New Opera House

**Plans for World Center
Of Fashion in New York
Include Auditorium.**

The construction of an opera house seating 5,000 was included in the plan for a world fashion center proposed as New York City's "post-war business project No. 1" by Mayor La Guardia's Committee for a World Fashion Center in a report issued Jan. 23.

The committee of 53 business, industrial, labor and civic leaders, declared that such a center "should be constructed only on the basis that its cost would be entirely self-liquidating within the period of years of its probable economic utility."

The committee suggested that the city erect as a war memorial a group of three buildings, including a convention auditorium seating 25,000, an opera house and music hall, and a school of industrial art.

The report did not necessarily involve the Metropolitan Opera Association as entrepreneur of the proposed municipal opera house, but its arguments were built around the present organization. One committee member suggested informally that the Metropolitan might be invited to run the new enterprise.

Operate Entire Year

The new opera house, which would be either a separate structure or part of the municipal auditorium unit, would operate for a much longer season, possibly through the entire year. It would follow new developments in the staging of opera—the broadcasting of performances, television and more democratic trends in general in the presentation of grand opera.

The proposed sites range from one between Twenty-sixth and Twenty-seventh Street fronting the west side of the intersection of Broadway and Fifth Avenue to one on the east side of Sixth Avenue between Fortieth and Thirty-ninth Street, adjoining Bryant Park, as well as that of the present opera house.

The new opera house would be a revenue producing unit, and the report estimates its gross income, based on 5,000 seats, at \$2,370,000 for a season with operating expenses of \$1,810,000 annually. Its estimated annual net income would be \$560,000, after operating expenses but before amortization of principal.

Sylvan Levin Quits Operatic Post

PHILADELPHIA.—Sylvan Levin has resigned as general and artistic director of the Philadelphia Opera Company. "I have done so," he is quoted as saying, "because I felt that the company did not represent me, as it was not artistically up to the standard that had been achieved in previous years. A director must pass upon all

artistic matters concerning the company, including choice of operas, costumes, singers, chorus, scenery and manner of interpretation. Unless he has a free hand in these matters he will not be able to do his best work".

Mr. Levin returned to Philadelphia when the company was on tour. Performances for the remainder of the tour are being conducted by Ezra Rachlin, associate conductor of the organization.

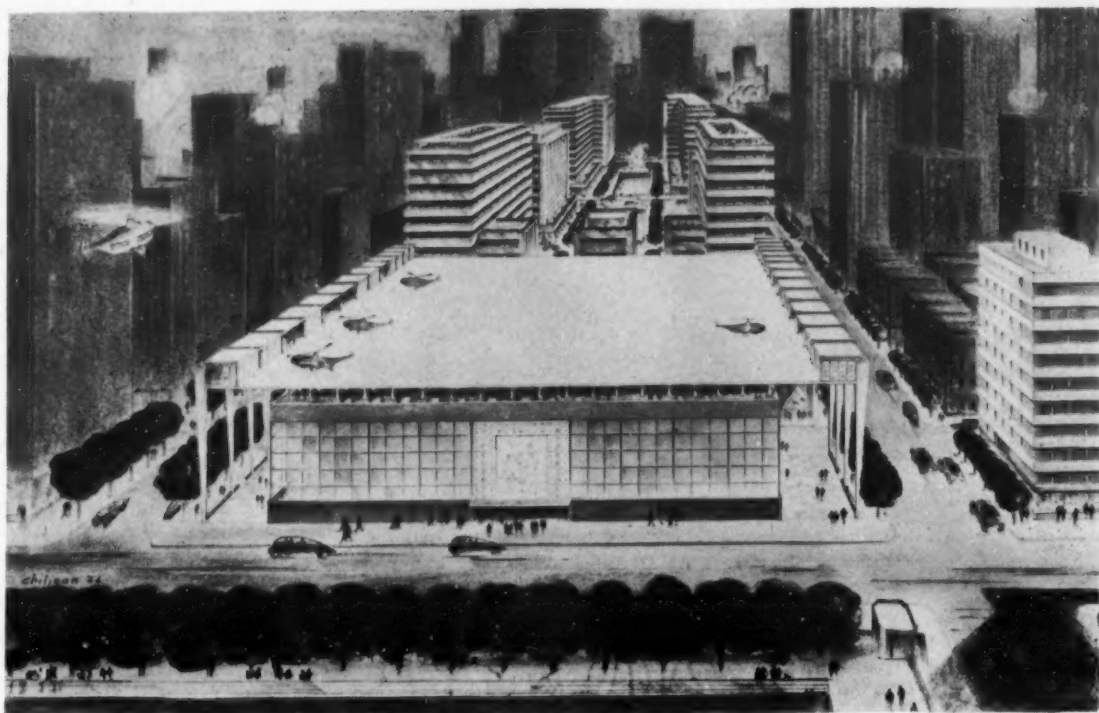
Old Music Festival Is Planned

PHILADELPHIA.—The American Society of the Ancient Instruments, Ben Stad, founder and director, will hold its 16th annual festival on March 30 and 31, at the Ritz-Carlton. Three concerts are planned, one especially for young people. Soloists will include Yves Tinayre, baritone; Carolyn Darrow, soprano, and Julia Stad, harpsichordist.

The programs will consist largely of works by composers of the 16th, 17th and 18th centuries. Also scheduled for initial presentation locally are songs by Carl Michael Bellman (1740-1795), "The Last of the Troubadours". Among contemporary works will be one for four violes d'amour, written for the society by William Schwartz.

The society is made up of Ben Stad, viole d'amour; Jo Brodo, pardessus de viole; Josef Smit, viole de gambe; Maurice Ben Stad, basse de viole, and Flora Stad, clavecin (harpsichord). Additional viole players and other instrumentalists will augment the organization for the festival concerts.

W. E. S.



ARCHITECTS' CONCEPTION OF WORLD FASHION CENTER BUILDINGS
In the Foreground the Proposed Opera and Municipal Auditorium, with Helicopter Terminal on Roof

Bruckner Score Slips Through Hitler's Fingers—Now in America

Third Symphony Manuscript Is Smuggled Out of Nazi Hands Despite Führer's Offer of American Dollars for Its Return

OUT of a clear blue sky Hitler one day discovered his fanatical love for Bruckner of whom, a little earlier, he had known absolutely nothing. The fact that Bruckner's birthplace, Ansfelden, is only a few miles distant from Hitler's at Braunau, proved to be of convenient significance to him. The Nazis "discovered" that Bruckner, Hitler's compatriot, and the Führer himself were incarnations of one and the same "German Upper Austrian" spirit! Upper Austria came presently to be described as the source of highest German creative power and Bruckner and Hitler were named in one and the same breath. Poor Bruckner could do nothing about it—he died in 1896. But Hitler's interest in the Bruckner movement steadily increased.

Mrs. Stefan the Bearer

Mrs. Franz Werfel, wife of the popular novelist, then in Paris, received one day a message that the Führer himself wished to possess Bruckner's

Third Symphony—the one the composer had dedicated to Wagner. Just at about this time, Mrs. Jella Stefan—now living in New York and widow of the late Dr. Paul Stefan—left Vienna to follow her husband to Switzerland and, at the request of her friend, Mrs. Werfel, brought certain costly autograph scores—the Werfels' property—with her.

So when the Nazi customs official at the Swiss border saw the large amount of music paper she carried he asked Mrs. Stefan if she were, perhaps, musical and played the piano. Then he dismissed her with a pitying smile. But it was not long before the disappearance of the Bruckner symphonic manuscript was noticed. Soon Mrs. Werfel was receiving urgent letters from "Aryan" relatives in Vienna. These letters said that a singer had taken the score, so desired by the Führer, to Switzerland. Hence reprisals threatened the Werfel relatives. The Führer was ready to pay well for the manuscript, even in American dollars. Mrs. Werfel need only carry the score to the American Embassy, in Paris. . . .

A few days later came the war. The Werfels left Paris, carrying the valuable autograph with them. It traveled as ordinary baggage via Spain and Portugal to the United States. This time Hitler's attempted theft had been foiled!

PAUL NETTL

MISHEL PIASTRO violinist

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"His broad, sensuously glowing tone was never marred by impurities of intonation even in the most difficult passages" . . . *New York Herald Tribune*

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From Oatmeal to Midnight Snack



CARVE THE JOINT

Larry Gordon



PREPARE THE PORRIDGE

Ethel Bartlett and Rae Robertson "Season to Taste" for a Winter Morning's Breakfast

Alexander Sved Takes the Role of a Chef, and Don't We Envy Him!



Erich Kastan

TASTE THE BATTER

The Smile with Which Gaby Casadesus Offers Her Husband Robert Casadesus a Sample Bodes Well for the Dish She Is Preparing



Ezio Pinza and Mrs. Pinza Initiate Their Daughter Into the Mysteries of House-keeping

GET 'EM ALL CLEAN

Share and Share Alike Is James Melton's Motto When Mrs. Melton Attacks a Pile of Dishes



Tommy Weber

FRY 'EM GOOD

Keeping the Home Fires Burning, Donald Dame Has Things Ready as His Wife Returns from a Busy Day with the Red Cross



SET THE TABLE

Marjory Hess Puts the Finishing Touches on a Tempting Outlay



Roy Pinney

RAID THE ICE BOX

Igor Gorin and Mrs. Gorin Are Obviously Enjoying Their Midnight Forage

Summer Festival Planned for Mexico



Ernesto de Quesada, President of the Daniel Musical Association and the Daniel Musical Society

AN impressive Summer festival, designed to appeal to the American public in vacation time, has been arranged for Mexico by the Daniel Musical Association, a non-profit making association, with Ernesto de Quesada as president. The program of music and dance events will be held from May to September, followed by an opera season and preceded by a few special events.

In the order of their appearance, the artists who will participate are Jascha Heifetz, Argentinita, Pilar Lopez and company of Spanish dancers, Marian Anderson, Artur Rubinstein, Zino Francescatti, the Ballet Theater, Alexander Brailowsky, the Lerner Quartet and Yehudi Menuhin.

To Appear with Orchestra

Many of these will appear with the Mexico Philharmonic, conductors to be announced. For example, the Spanish dancers will be seen with the orchestra in new works; Mr. Rubinstein will play three concertos at each of two orchestral concerts in addition to two solo recitals; Mr. Francescatti will be soloist at one concert and Mr. Brailowsky at three, in which he will play a selection from the piano concerto literature, with Jean Morel conducting. He will also give six

recitals of the complete works of Chopin.

Scheduled for earlier months are the Philharmonic under Erich Kleiber in five concerts in February and March. Riccardo Odnoposoff, violinist, will appear in recital and with orchestra sometime in March. Jan Smeterlin will be heard similarly in April.

Opera Season

The National Opera season will open in the middle of June and continue through the middle of September. Mr. de Quesada, on the board of directors and long noted for his services to the institution, is negotiating with prominent singers of the Metropolitan Opera, and plans to complete casts with young Mexican and young North American singers, further to cement the Good Neighbor policy. Twelve operas will be chosen from the following repertoire:

"Lady Macbeth" by Shostakovich, "Pelléas et Mélisande", "Tristan und Isolde", "Traviata", "Bohème", "Rigoletto", "Lucia", "Cavalleria", "Pagliacci", "Don Pasquale", "Barber of Seville", "Tosca", "Marriage of Figaro", "Manon", "Manon Lescaut", "Romeo and Juliet", "Otello", "Forza del Destino", "Carmen", "L'Amore dei Tre Re".

Information about the season of

Programs Are Designed to Appeal to Americans Who Visit the Country on Vacation—Mexico Philharmonic, Soloists and Dancers Will Participate in Performances—Opera Schedule to Include Twelve Music Dramas

concerts and opera is being handled in New York through Inter-American Arts, Inc., Paul Schiff, managing director, which is working for the exchange of artists between the United States, and Mexico, Central and South America.

Central and South American plans are not yet complete, but it is known that Rudolph Firkusny will return for his second season and Claudio Arrau will be heard widely. Negotiations are pending with Paul Draper and Zino Francescatti.

Henryk Szeryng and Riccardo

Odnoposoff, violinists, will tour Central America, the West Indies and South America. Mr. de Quesada also announces that Jean Morel has been reengaged for four orchestra concerts in Lima, Peru, in June. The Daniel Musical Society, of which Mr. de Quesada is president, is responsible for these engagements in Central and South America and the West Indies.

Opera plans are still indefinite, with negotiations pending, so that announcements from Buenos Aires and Rio will be made later.

El Salvador Fosters Its Own Music

Folk Songs of Little Country Flourish in Villages—Melodies Are Handed Down

By MARGARET CHAPMAN BYERS

EL SALVADOR, lying on the Pacific Ocean, is the smallest of the Central American countries. Its culture, wealth and importance in this part of the world are out of all proportion to its size. It is the most thickly populated country in the Americas, save Santo Domingo. The majority of the well-to-do were educated in Europe; now the children are educated in the United States.

While Congress criticizes lend-lease in Latin-America it is successful here. But we have overlooked one direct approach to the common people, music. For five decades, Italy and Germany have sent fine musicians to these predominately musical countries. They have spent millions, but this has been their most far-reaching means of propaganda; and they have exerted a lasting influence on Salvadoran music. So much so that a few months ago, just as I arrived in this country, San Salvador, a city of over 100,000, was seething with indignation over the published opinion of a famous United

States musician that there was no original Salvadoran music, that it was merely a copy of Guatemalan music. This musician spent four days in one of the palatial homes here.

The characteristic music of both countries is the Marimba band. I had no idea how beautiful Marimba music could be. They play with amazing skill. A real Marimba band consists of only two instruments, a marimba and a bass viol. But American influence is fast ruining its beautiful tone by the addition of our jazz instruments. One does not hear Salvadoran folk music in the homes of the European-educated people, but in the fiestas of the Indians, a mixture of Catholicism, Mayan dancing and Salvadoran folk music. One must go to the remote villages to hear music handed down through generations; and find the ancient home-made tambours, a sort of drum, reed flutes and, above all, guitars, in small huts. There is no printed music, but they all play or sing the folk tunes. Many of them claim that "Chilita Linda," the famous Mexican song, is a Salvadoran mountain folk song, sung for decades in the formerly inaccessible mountain fastnesses of this beautiful country. I believe it. I have heard many guitar players sing even more beautiful melodies of this country.

A South American musician recently said: "The most significant musical development in Latin-America is the Philharmonic Orchestra of San Salvador."

This orchestra is made up of local
(Continued on page 239)



Marian Anderson on a Summer Trip to Xachamilco, the Venice of Mexico, Which She Visits Again

Marisa Regules, Argentine Pianist (Center) with Mrs. George Cheever Shattuck, President of the Pan-American Society of Massachusetts, and Amadeo Eduardo Artayeta, Argentine Consul in Boston



United States Artists Heard in Latin America

Columbia Concerts South American and Mexican Division Under Mertens Report Increased Demand for Musicians

AN impressive number of North American artists are appearing in the leading music centers of Latin-America through the efforts of Andre Mertens, director of the South American and Mexican Division of Columbia Concerts Inc. The great success of these artists establishes once and for all, Mr. Mertens feels, that artists from this hemisphere can brilliantly meet comparison with Europe's best. War conditions gave the United States opportunity to supply opera and concert protagonists to our neighbor republics, and he feels that through the fine impression created by our artists, the United States can maintain this advantage in the field of music.

Rodzinski to Tour

The South American and Mexican Division has just announced that Artur Rodzinski, musical director of the Philharmonic-Symphony Society, has accepted an offer from South America, between April 24 and June 20 to conduct twelve concerts. Of these, six will be in Buenos Aires, the rest in Rio de Janeiro and Sao Paulo, Brazil, and possibly Montevideo. Because of lack of time, Mr. Rodzinski must limit his tour to these three countries, and has had to refuse an invitation to go to Mexico. The tour is being handled by Silvio Piergili, general director of the Teatro Municipal, Rio de Janeiro, and Ernesto Quesada.

During the summer of 1943, the season of the Teatro Colon in Buenos Aires was marked by the first appearances outside her own country of Helen Traubel, who, with Lauritz Melchior, opened the season in "Tristan and Isolde". North American artists who sang there this summer included: Rose Bampton, Norman Cordon, Herbert Janssen, Raoul Jobin, Emanuel List, Bruno Landi, Lauritz Melchior, Jarmila Novotna, Hilde Reggiani, Helen Traubel and Leonard Warren.



Yehudi Menuhin and Juan Jose Castro, Conductor, in Buenos Aires

Singing at the Teatro Municipal in Rio de Janeiro were Florence Kiri, Charles Kullman, Frederick Jagel, Jarmila Novotna, Raoul Jobin, Daniel Duno, Bruno Landi, Jean Morel, Hilde Reggiani and Leonard Warren.

The Teatro Nacional, Mexico City, presented Kurt Baum, Arthur Carron, Frederick Jagel, Mario Berini, Sydney Rayner, Bruno Landi, Armand Tokatyan and Hilde Reggiani.

Columbia Concerts, Inc., maintains a policy of exchange, presenting prominent South American artists in this country. These include Bidu Sayao, Brazilian soprano of the



Silvio Piergili, General Director of the Teatro Municipal, Rio de Janeiro, and Ernesto de Quesada

Metropolitan Opera; Marisa Regules, Argentine pianist; and Angel Reyes, Cuban violinist and Cultural Attache of the Cuban Embassy in Washington.

Havana Societies Enlarge Scope

Renaissance of Musical Activities Reported—Series Given

By NENA BENITEZ

THE MUSICAL SEASON in Havana is already in full swing, having started last October with great success and enthusiasm. Never before there has been such a "renaissance" of musical activities, developing interesting programs through different societies, such as the Sociedad de Concursos, Sociedad Universitaria de Bellas Artes, the Havana Choral Society, Orquesta da Camera, Renovación Musical, composed of young composers and the Sociedad Infantil de Bellas Artes, devoted to children and young people.

The Pro-Arte Musical Society celebrated its twenty-fifth anniversary at the beginning of the season. Founded in December, 1918, by Mme. M. Teresa Garcia Montes de Gibergera, the Society is now under the expert direction of Mme. Laura Rayneri de Alonso, acting president. Pro-Arte Musical, during this 25 years, built its splendid auditorium to a capacity of 3,000 people and has formed a School of Ballet which opened under Nicolai Yavorsky and had also as Ballet Master Georges Milenoff with Alberto Alonso and Alexander Denisova as present directors of the school.

The Pro-Arte Society has commemorated its anniversary with a series of concerts and performances at their auditorium, which started Dec. 1 with a recital by the violinist, Yehudi Menuhin, followed on Dec. 2, by our foremost pianist José Echániz, who, once again, conquered his audience by his excellent technique and sound musicianship. A little later the Pro-Arte School of Ballet presented the Mozart Symphony in D to the original choreography of Alberto Alonso, danced by Alexandra Denisova and her pupils, as well as the Cuban premier of Carpenter's "Skyscrapers," which proved a fine success.

Pro-Arte Musical, besides opening its season with a recital by Robert Casadesu and a couple of performances by the dramatic company of Louis

Jouvet, presented Hilde Reggiani, soprano, and Bruno Landi, tenor, this Winter in programs of songs and operatic arias.

Laura Rayneri de Alonso, Acting President of the Pro-Arte Musical Society



The program for the rest of the season is a very attractive one. Carolina Segrera, noted Cuban soprano, and Ernesto Lecuona, Cuban composer-pianist, are announced to appear and another Cuban artist, Joaquin Nin-Culmell, will play a piano recital. Grace Moore, will sing for Pro-Arte in February as will Vivian Della Chiesa. Zino Francescatti, the violinist, will also appear sometime that month. In March are scheduled for appearances the Cuban violinist, Angel Reyes, on the 2d; Bartlett and Robertson, the duo-pianists will appear on the 10th; Florence Kirk, soprano on the 15th and 17th and on the 22d. Bruna Castagna, the always-admired contralto.

April 28 will mark the appearance of Claudio Arrau, Chilean pianist, and in May the season will close with a new performance by the School of Ballet. This will undoubtedly be one of the most brilliant seasons of the society's quarter-century of existence.

The Havana Philharmonic Orchestra, acting under the auspices of the Patronato Pro-Música Sinfónica, is achieving great success under its present management. The presence last season of Conductor Erich Kleiber has worked wonders with the orchestra.

The season began in November with two concerts conducted by a young and very promising conductor and excellent pianist, José Echániz.

Kleiber returned to Cuba in December and has been at the head of the Philharmonic for a series of five concerts, of which three have already taken place. The next two will be devoted to Mozart and Dvorak and

the last to a Festival of Viennese Music. This last concert will be repeated at the National Theater at popular prices.

After Kleiber a concert was scheduled to take place in February under the leadership of Eugene Ormandy and the rest of the season will mark the first appearance in Cuba of William Steinberg, who will conduct four concerts, one of them offering the first performance of Brahms' Requiem with the Philharmonic Chorus, conducted by Paul Csonka.

Uruguay Hears New American Music

Memphis Publication Society Reports Three Works Played in Montevideo

MEMPHIS.—News has just reached the treasurer's office of the Society for the Publication of American Music, located in Memphis, of a series of concerts held in Montevideo, Uruguay, under the auspices of the Instituto Interamericano de Musicología, which featured the publications of this Society. Of the three programs given in October, November and December, all but one composition were from the Society's catalogue. In October the program consisted of the trio by Wallingford Riegger, an Oboe Sonata by David Stanley Smith and Daniel Gregory Mason's String Quartet on Negro Themes.

The November program included Edward Burlingame Hill's Sonata for clarinet and piano, Op. 32, Frederick Ayres' Trio No. 2, and Arthur Shepherd's Triptich for voice and string-quartet. In December the program was an unpublished Violin Sonata of Adolph Weiss, Jacobi's Quartet on Indian themes and Diamond's Quintet. The value of the Society's work for the 24 years of its existence is, in a sense, demonstrated by the possibility of these performances. Mr. Lange has notified the Society that he plans similar series of concerts in Buenos Aires, in Rio de Janeiro and other cities in Brazil.

Music in El Salvador

(Continued from page 238)

musicians, many of them members of the fine military band of San Salvador; some of them are workmen who practice only in off hours. They are largely self-taught. They furnish their own sometimes rather poor instruments. They are paid an incredibly small sum for each concert, coming about two months apart. They must practice and rehearse that long for each concert. The conductor voluntarily cut his small salary 25% because he felt it was for the good of the orchestra. Their pay, they tell you with shining eyes, is the music, the opportunity to learn.

The first concert on Nov. 12 was conducted by Guillermo Espinosa, director of the Bogota, Columbia, orchestra, one of the outstanding conductors of Latin-America, who was en route to conduct orchestras in Guatemala City and Mexico City.

The second concert on Dec. 8 was led by the orchestra's regular conductor Humberto Pacas. The English Government, realizing the potency for good will of music in this country, had sent over all the scores. The program included music by Vaughan Williams, Coleridge-Taylor, Elgar, Stanford and Eric Coates.

At the Sports Club the Government Normal School for Women, after years of research and preparation, gave a Mayan folk pageant, assisted by the combined Symphony Orchestra and National Military Band, led by A. Muñoz Ciudad Real, who orchestrated all the folk music used. This Salvadoran music was collected by Maria de Barrata and Arthur Farwell.

NEW MUSIC: Two New Art Songs of Musical Distinction

SONG AND CHORAL NOVELTIES OF FINE GALAXY STANDARD

TWO new art songs of rare musical distinction by an American and an Italian composer have just been issued by the Galaxy Music Corporation. One, "These Saw Vision", is by Arthur Farwell, while the other, "A Dante Sonnet", is the work of Mario Castelnuovo-Tedesco, and both are concerned with texts of uncommon poetic significance.

Mr. Farwell's song, a setting of an Emily Dickinson poem, reflects a comparatively new development in the American composer's creative approach. There is a striking economy of means in the short, compact phrases of the melodic line and in the slowly moving succession of chords in the piano part, as well, but a singular spirit of intimacy and an individual beauty are achieved that linger in the mind afterwards. It is a song that technically is comparatively easy to sing but interpretatively requires the most imaginative and artistically resourceful treatment. It is written for a low voice.

Imaginative, too, in a superlative degree is Mr. Castelnuovo-Tedesco's setting of a Dante sonnet, of which both the Italian text and Rossetti's English version are given. The two preluding measures, which are ingeniously moodful, are repeated at the end, where no hint of modern dissonance disturbs the tranquil serenity of the widely flung major triad chords. Indeed, the music establishes an eloquently parallel mood of dreamy speculative happiness as it mirrors the implications of the verse in music of peculiarly personal contour. The range is for a medium voice.

In octavo music there are sacred novelties by T. Tertius Noble and Claude Means. Dr. Noble's "It Is Finished" is a Lenten anthem for four-part chorus of mixed voices, unaccompanied, written with the deftness and the sureness of touch so frequently demonstrated by the composer heretofore. It is an exalted conception and there is a searching poignancy in the setting of many of the phrases. "Walk Thou With Us", the anthem by Mr. Means for chorus of mixed voices in four parts with bass solo, is, on its part, a fine example of church music suitable for any season, melodically gracious and essentially dignified in style.

LEONARD BERNSTEIN WRITES A SONATA FOR THE CLARINET

HAVING written a symphony, a string quartet, a violin sonata, a ballet, two song cycles and various piano pieces, Leonard Bernstein has



Arthur Farwell Leonard Bernstein

now to his credit a Sonata for clarinet and piano, which has just been published by M. Witmark & Sons.

In this work the Philharmonic-Symphony's assistant conductor gives further convincing evidence of having musical ideas of well-defined individuality and considerable ease and resourcefulness in expressing them. He moves freely in a harmonic idiom of sophisticated independence and indulges in a flexible sense of rhythm with significant results.

The work, which derives its effect in part from a certain economy of means practised by the composer, touches upon many moods in its two movements, especially in the second, which opens with an Andantino page taking the place of the traditional slow movement but soon leaps into a scherzo-esque spirit and, after pausing for brief moments of meditation, ends brilliantly in the latterly prevailing five-eight time. The performing time officially given for the entire sonata is only ten minutes.

DUKELSKY USES THE PIANO FOR HIS "HOMAGE TO BOSTON"

THAT RUSSIAN-AMERICAN composer of dual musical personality, Vladimir Dukelsky (Vernon Duke to Broadway), has written a suite for piano solo entitled "Homage to Boston," which has just been brought out by Sprague-Coleman, publishers also of a "Barrel-Organ Barcarolle" of his.

The "Homage to Boston" suite consists of seven short pieces couched in the sophisticated harmonic and melodic idioms that are characteristic of Dukelsky and just as much uncharacteristic of Vernon Duke. The first, "Charles River," is a majestically planned apostrophe to the dignified and spacious river on which the New England Athens is situated; then comes a one-page impression of "Boston Common" in five-eight time, written with triplets in the left hand against the five notes of the right, and then follows a portrait of some one named "Molly," who, with all her

charm, reveals a complicated personality.

The combined mock pompousness and tongue-in-the-cheek capriciousness of "The Poet and His Wife" suggests that neither of them wants to take the traditions of their environment too seriously, while on the next page Vernon Duke peeks through the window quite unabashedly during the ingratiating waltz of "Dining at the Ritz." "Prokofieff in Louisberg Square," with its cleverly suggested imitativeness, falls into the category of a good-natured musical joke, and then the "Midnight Train" rumbles towards the city with realistically mechanical tonal effects, bearing homeward a passenger to whom Boston obviously means the piquantly elusive Molly and the Charles River. The composer's "Barrel-Organ Barcarolle" is a melancholy little waltz that amusingly suggests the wheezy decrepitude of the instrument grinding it out.

MORE OF KREISLER'S WORKS COLLECTED IN FOLEY ALBUMS

MORE of the fine compositions and excellent transcriptions of the versatile Fritz Kreisler have been issued in album form by Charles Foley, who has followed up the first two assembled editions of the great violinist's original pieces and arrangements for violin and piano with a third and a fourth volume, published in the same attractive format, with strong musical type on good paper. Separate parts for the violinist's use are inserted in each book.

In the third volume are to be found Mr. Kreisler's own "Polichinelle" and "Shepherd's Madrigal", Allegretto in the Style of Niccolò Porpora, "La Précieuse" in the style of Couperin and "Tambourin" in the style of Leclair, and his arrangements of a Larghetto by Weber, the Ballet Music from Schubert's "Rosamunde", Chopin's Mazurka, Op. 67, No. 4, Glazounoff's "Serenade Espagnole" and Mendelssohn's Song Without Words, "May Breeze."

The fourth book contains the violinist-composer's Recitative and Scherzo for violin alone, "Gypsy Caprice", "Malaguena", "La Chasse" in the style of Cartier, and Hungarian Dance in the style of Brahms, and arrangements of Wieniawski's Caprice in E Flat, "Marguerite" (Album-leaf) by Rachmaninoff, Scherzo, Op. 42, No. 2, by Tchaikovsky, Fantasy on Russian Themes by Rimsky-Korsakoff and "Pregiera" (second movement of the piano concerto No. 2, in C minor) by Rachmaninoff.

Without a doubt these collections, like their two predecessors, will be

highly prized by all violinists, glad to have so many of their distinguished colleague's works accessible.

BRIEFER MENTION

For Piano Solo:

"Hopak", by Moussorgsky, newly edited and effectively revised by Maxwell Eckstein. "Valse Orientale", by Alexander Maloof, an effective waltz of exotic color, not difficult to play (C. Fischer).

Five Pieces for Piano, by Robert Mullet-Hartmann, a set of musically substantial and adroitly written short pieces requiring technical fluency and understanding of matters of style. There are a Prelude, an interesting Larghetto in five-eight time, a sparkling "Dance for Eve", an atmospheric Pastorale and a "appassionato" Intermezzo slightly Schumannesque in character (London: Fürstner. New York: Boosey & Hawkes).

"From Russia", by Homer Grunn, a brilliantly worked-out piece in the style of a balalaika—requiring good octaves and nimble fingers (Summy).

"Bill the Boatman", by Harold Wallis, a gay, buoyantly humorous piece that is in reality a humoresque couched in the rhythmic spirit of a sailor's hornpipe. Very effective (London: Elkin. New York: Galaxy).

A.M.A. March (American Medical Association March), by Joseph Gallicchio and Don Marcotte, a blood-stirring march with a fine rhythmic swing. "Little Harbor", by Don Marcotte, a pleasing songful piece on the popular order (Remick).

"El Indio", from "Pastorela", and "El Bejuco", by Paul Bowles, two short pieces of pronounced rhythmic flexibility and abounding vitality, the second changing rhythm every few measures. Colorful harmonically (Mercury).

For Piano, Teaching Material:

Prelude in Pastel, by Maxwell Eckstein, a well-written Andante Espressivo, with a melody in the middle of the keyboard for the right hand thumb sustained through chords played by the same hand (C. Fischer).

"Smoke Dreams", "Lonely Dancer" and "Roses at Twilight", three useful and attractive teaching pieces by Ralph Federer for intermediate students, stressing different phases of piano playing. "An Old American Tune", an easily teachable arrangement by Hermene Warlick Eichhorn of the old American tune, "Peter, Peter, Pumpkin-Eater" (Presser).

"To the Surging Sea," by Irina Podeska, a well-planned study in playing a majestic melodic line and sonor- (Continued on page 241)

GALAXY PUBLICATIONS OF INTEREST TO SINGERS, CONDUCTORS, ORGANISTS AND PIANISTS

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(Lyric Soprano)
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(Medium. Engl. & Ital. texts)
SHEEP MAY SAFELY GRAZE..... BACH
(High, Low)
IO TI LASCIO, O CARA..... MOZART
(Low. Engl. & Ital. texts)

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WHEN JOHNNY COMES MARCHING HOME
GEORGE MEAD
FAR O'ER THE BAY..... FRANCK
THE TOLLING OF A BELL..... YON

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NEW MUSIC ISSUES

Continued from page 240

ous chords, musically effective. "Reflections," by Thelma Jackson Smith, a pleasing Andantino well calculated to develop smooth legato playing and a sense of style (Ditson).

"On the Trail of the Moose," by Benjamin Frederick Rungee, a well-fashioned easy piece with a special appeal for boys (Willis).

"Deep River," "Nobody Knows de Trouble I've Seen," "De Ol' Ark's A-Moverin'," "Swing Low, Sweet Chariot" and "Oh, Lord, I'm Tired of Trouble," easy and well-made arrangements of favorite spirituals that make them accessible to junior pupils. The first two are the work of Guy Maier, the second two, that of Buena Carter, while the fifth has been done by Hazel Cobb (Summy).

"The Wise Old Owl" and "The Elephant Aide," two ingeniously devised and both musically and pedagogically effective pieces by Renée Miles, for beginners (C. Fischer).

IMPORTANT VIOLIN PIECES ISSUED BY CARL FISCHER

FOR violinists Carl Fischer has issued a sheaf of novelties of special interest. There are original works by Frederic Jacobi and Alfredo Squeo, an arrangement by Louis Persinger and more transcriptions by Jascha Heifetz.

The new Jacobi composition is a Ballade for violin and piano, a work spaciouly planned, pronouncedly individual in the contour of its thematic material and in the character of its colorful sonorities, and written with a shrewd sense of the expressive possibilities of both instruments. It has a sufficient variety of moods but the basic structural compactness is held firmly in hand throughout its eighteen pages. Not a composition for the amateur, it requires not only the technical equipment but also the ripe musical intelligence of the accomplished artist. The violin part has been edited by Louis Persinger.

Mr. Persinger has made a knowing arrangement of the Perpetuum Mobile of Johann Strauss, the composer's Opus 257, which thus emerges in a particularly playable version that measurably enhances its effectiveness as a titillating musical humoresque.

Mr. Heifetz, whose transcriptions for his own instrument and the piano range from Scarlatti and Bach to Debussy, Rachmaninoff, Stephen Foster and Ponce of Mexican Serenade ("My Little Star") fame, has lately added a fifth Prokofieff and a Beethoven composition to his list of some fifty works in the "arrangements-transcriptions" category. The Prokofieff piece is the



Louis Persinger



Franz Bornschein

familiar March for piano, Op. 12, No. 1, while from Beethoven has been drawn a delectable little Folk Dance, in G, and, needless to say, both have been treated with the same authoritative judgment and strict adherence to the canons of artistic taste as have signalized all of Mr. Heifetz's previous work in this field of activity.

As for Mr. Squeo's contribution to the violinist's repertoire, a Rondo in A Minor, it is an attractively gay and spirited piece of infectious character, with a sensuously lyrical contrasting episode and an elaborately brilliant cadenza. It is a piece for the skilled virtuoso.

A TREASURE TROVE OF ROUNDS IS RELEASED BY MUSIC PRESS

FOR those who love to sing rounds—and may their tribe increase!—a veritable treasure trove has been compiled and edited by Herman Reichenbach and published by Music Press, Inc., under the title, *Classic Canons*. Here is a choice collection of some 25, both sacred and secular, for from two to six mixed voices, and drawn from both the earlier and the later masters. The first one, a Rondellus for three voices, is the work of an anonymous Barcelona composer of before 1200. The most recent are a Dirge for four voices by Gounod and "Not a Nightingale," a gay morsel for four voices by Brahms.

In his foreword the editor traces briefly the history of the round, which originated in repeating spells and charms in heathen cults and was banned from Christian church music for centuries before eventually entering the final movements of the High Mass and becoming in the great "a cappella" period of church music later an expression of the scholastic theology of its time. Valuable hints are given, too, on the most advantageous way to practise a canon, the two ways of reaching an end are elucidated and the reasons why one way is much stronger than the other are fully explained.

The three most difficult rounds are listed as a Sanctus by Palestrina, a double canon for four voices in fourths, "Pleni sunt" by Bach for four voices in fifths, for which a "Solution" is offered, and an "Agnus Dei" by Heinrich Finck for two voices in augmentation. Among the easiest ones are "Vive la Musica!" by Praetorius, Schubert's "Be Welcome," "Hedonist" by Cherubini, "Hey Ho" by William Byrd, the theme of the Scherzo from Beethoven's Eighth Symphony, Haydn's "To Electra" and Caldara's "My Love." Others that help to make this collection an absorbing adventure in music are Purcell's "I gave her cakes and I gave her ale," a sparkling and exuberant "Bona Nox" by Mozart with words from five different languages and Vulpus's arrangement as a canon for four voices of Praetorius's "Lo, How a Rose."

TWO FINE CHORAL VERSIONS OF SPIRITUALS FROM RICORDI

TWO noteworthy choral arrangements of Negro spirituals have recently been released by G. Ricordi & Co. One is a version by H. T. Burleigh for women's voices in three parts of "You Goin' to Reap Jus' What You Sow," in which the low alto line, "divisi" here and there for a few measures, preserves a foundation of rich sonority for the well-placed higher voices. The other is a harmonization and arrangement for four-part mixed chorus by George W. Kemmer of "Oh, Rise and Shine," a singularly vital and well-planned version of one of the most infectiously rhythmical and full-throated spirituals.

Ricordi also publishes an anthem of uncommonly ingratiating melodic character with words and music by Gerhard Hirschfeld entitled "In Humble Faith," for mixed voices in four parts, a prayerful work kept within

an appropriate framework, and, in the secular field, Musetta's Waltz Song from Puccini's "La Bohème" in an effective version by Ruggero Vené for three-part women's chorus and piano.

A PALM SUNDAY ANTHEM BY FRANZ BORNSCHNEIN

STRAIGHT from the press of the Oliver Ditson Company (Theodore Presser Company, distributors) comes a new anthem for mixed voices, with words and music by Franz Bornschein, for specific use on Palm Sunday. The title is "With Palms Adore Him" and the spontaneous music is of a nature to appeal instantly to the general church-going public rather than the musically hypersophisticated few.

The flowing melodic line of spacious contour of the stanzas has a strong emotional appeal of a legitimate churchly character, while the refrain, with its "Hosannas," has a fine spiritual lift, the exultancy of which is intensified by the throbbing accompaniment in persistent triplets. The writing for four-part choir is marked by the well-rounded workmanship of a composer of wide experience in supplying choral groups with eminently usable and grateful material.

BRIEFER MENTION

For Organ:

Idyl, by Richard Purvis, a gracefully melodic, pastoral piece of no technical difficulty, with an especially easy pedal part. Four pages (Ditson).

Three Pieces from "The Music for the Royal Fireworks," by Handel, arranged by Leonard Blake. Here are the charming Bourrée, Alla Siciliana that makes them eminently effective and Minuet, presented in a manner

(Continued on page 242)

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Robert A. Simon, The New Yorker
"... remarkably well suited to the tonal and technical capacities of the violin, it is a wholly pleasant composition in a modern but not, fortunately, a mathematical idiom."
Rudolph Elie, Jr., Boston Herald

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- V. Sing, O Earth—Chorus with accompaniment

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NEW MUSIC ISSUES

(Continued from page 241)

on the organ (London: Oxford, New York: C. Fischer).

Twelve Organ Studies for Left Hand and Pedal, by H. William Hawke, a set of excellently planned studies that in addition to their practical value technically possess a musical quality that makes them especially desirable. There are a Sarabande, a Duetto, and pieces designated as a Moderato, Imitation, Andantino, Serioso, Leggerio, Bravura, Maestoso, Allegretto, Allegro and Grazioso, only three being more than one page in length (Elkan-Vogel).

NOTABLE VENEZUELAN SONGS SPONSORED BY ASSOCIATED

SEVEN Venezuelan Songs by Juan B. Plaza, issued in two books by the Associated Music Publishers, are of such strongly marked individual profile as to arrest the attention instantly and keep it absorbed throughout their perusal. The poems are from "La Respuesta a las Piedras" by Luis Barrios Cruz, and wholly ad-



William Kroll

Camargo Guarnieri

mirable English versions of them have been made by Herbert Weinstock and Harvey Officer.

Without permitting any of the traditional earmarks to be obtrusive the composer has invested his music with a typical Latin-American character, as distilled in his imagination and projected with a predominant emphasis on the underlying poetic essence of the texts. In every song a sharply defined mood is created by the combined effect

of the voice line and the felicitously fashioned piano accompaniment, a simplicity of means of almost classic mastery being observed. Of special poetic appeal are "Yet Was I Gloomy and Silent" and "A Shroud for Love" in the first book and "The Shadow Came Down the Mountain" in the second, while "Four Birds" and "The Green Palm" in the latter volume are equally successful examples of more gaily colorful moods and "Night Comes to the Valley" in the first book has a peculiarly folksong-ish melodic charm.

Another well-worth-while Latin-American work sponsored by the Associated Music Publishers is a Canto No. 1 for violin and piano by Camargo Guarnieri. This is really a "chanson triste" that is built up to an impassioned climax and then tranquilized to a tenderly wistful ending. The melodic line is originally conceived and appealing and its effect is greatly enhanced by the character of the piano part with its constantly repeated rhythmic device of unusual emotional subtlety.

A "WALTZ KING" OPERETTA WITH JOHANN STRAUSS MUSIC

AMONG the latest Belwin publications (Boosey-Hawkes-Belwin, distributors) is a charming little operetta by Gertrude Graves Martin entitled "The Waltz King", which is based on an incident in the life and some of the music of Johann Strauss, the greater. The characters involved were all real people of the time, friends and associates in the Strauss circle.

The little musical play opens with a dance to the Pizzicato Polka by Johann and Josef Strauss and closes with "The Beautiful Blue Danube", sung in homage to "the King of Waltz", while along the way a Trio based on "Wine, Woman and Song" and the "Laughing Song" from "The Bat" are sung and "Tales from the Vienna Woods" is played. The incident around which it is built was the younger Strauss's first appearance with his own orchestra at a Soirée Dansante at Dommayer's Restaurant in Vienna in October, 1844, at which his father, hitherto incredulous as to his musical abilities and now unsuspectingly lured thither by a ruse, handed over to him his own baton in token of relinquishing his leadership to him.

COWELL'S "SLEEP MUSIC" A NOVEL PIECE FOR BANDS

FOR bands Henry Cowell has written and the Mercury Music Corporation has published a new composition of a kind not usually associated with the medium for which it is designed. The title is "Shoonthree" and the explanation is vouchsafed that it is a Gaelic word signifying the music of

sleep, conceived as the opposite of a lullaby inasmuch as the music grows stronger as sleep progresses. Here, accordingly, the music starts softly and grows correspondingly in intensity as sleep becomes sounder. Then at the end the music dies away as the sleeper awakes.

A gracefully turned melodic idea, which despite the slow tempo derives a subtly hypnotic lilt from the pattern of triplets on each beat in the three-four time, is first given out by the oboe, answered by the flute, then by the saxophone, the cornet, and so on, and is complemented eventually by a theme assigned to the lower instruments. After a brief episode of slightly different rhythmic character the first material is heard more brilliantly, with the opening theme proclaimed fortissimo by the full band before dying away in fragmentary phrases. This is a strikingly effective short piece of inherent musical charm, scored with keen awareness of the color possibilities of band instruments. It is issued for bands of three classes, standard, concert and symphonic.

"BAGATELLES" FOR STRINGS AND NEW SOLOS FOR VIOLIN

FROM G. Schirmer come Four Bagatelles for string quartet by William Kroll that offer a diversion certain to be warmly welcomed by string foursomes and two new transcriptions for the violin with which Arthur Hartmann places his fellow-violinists under a fresh obligation to him.

"Coquette", "Giocoso", "The Veiled Picture" and "Mood" are the titles of Mr. Kroll's four short pieces of delectable musical quality, the effect of which is by no means weakened by the fact that the composer has chosen to be governed by a more or less traditional harmonic feeling. The spontaneous charm of the aptly named "Coquette" and gaily ebullient "Giocoso" is matched by the imaginative significance of "The Veiled Picture" and the gentle wistfulness of "Mood." The writing bears the stamp of authority throughout. This is a set that should find no difficulty in establishing a program niche of its own.

Mr. Hartmann, who has shown in the past a special artistic cunning in translating Debussy pieces into the language of the violin, has again taken a composition of the great French Impressionist in hand, this time "Beau Soir", and he has given similar attention to the "Aurore" of Gabriel Fauré. In both cases he has done his work with unimpeachable taste and judgment, and the result is the addition of two more short pieces of individual artistic character and effectiveness to the playing repertoire of violinists.

(Continued on page 243)

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NEW MUSIC ISSUES

(Continued from page 242)

FINE PIECES FOR ORGAN AMONG GRAY NOVELTIES

NEW organ pieces of distinction that have just come from the H. W. Gray Co. include a Prelude on an Old Folk Tune by Mrs. H. H. A. Beach, a transcription of an old Flemish folksong, "Belgian Mother's Song", by Charles M. Courboin, a Pastoral by Seth Bingham and a brace of short pieces by Robert Elmore.

Mrs. Beach's prelude is based on "The Fair Hills of Fire, O" and in her engaging treatment of it the composer moves freely in a harmonic idiom of unwonted freedom and colorful warmth and reveals a keen awareness of the possibilities in organ sonorities. This is a charming short piece for a recital program.

Mr. Courboin's simple but tonally well rounded transcription of a lovely little folksong drawn from the works of Pere Benoit is another short piece of tenderly sentimental appeal. Mr. Bingham's somewhat more elaborately planned Pastoral from his "Memories of France" is thematically effective and expertly written, while Mr. Elmore's fine four-page Air and well-fashioned two-page Trio: Canon all' Ottava form a very usable pair of unusual character. The Beach and Bingham pieces are issued in the firm's Contemporary Organ Series; the Courboin and Elmore compositions, in the Saint Cecilia Series.

HOMAGE TO COLORED SOLDIERS IN STILL'S "IN MEMORIAM"

IT is fitting that "In Memoriam", William Grant Still's contribution to the especially commissioned symphonic scores inspired by one phase or another of the war, should be dedicated to the colored soldiers who have died for democracy in this struggle, with perhaps a tacit gesture of specific recognition of the fact that a

Negro soldier was the first American soldier to be killed. The work, which was recently played by the New York Philharmonic-Symphony, is published by the Delkas Music Publishing Company of Los Angeles.

It is a well-written work based on two principal themes, a sort of tribal chant, with which it opens, and a more suavely lyrical melody in Negro spiritual style, of characteristic wistfulness and nostalgia. While revealing the composer's familiar resourcefulness and discernment in the colorful treatment of orchestral sonorities, the score preserves a certain straightforward simplicity that lends to it special weight as a convincing and potentially communicative utterance. In length the composer succeeded in keeping it pretty close to the prescribed performance time of four minutes.

VIOLIN GEMS AND MAHLER SONGS IN BOOSEY & HAWKES EDITIONS

INTERESTING new publications of Boosey & Hawkes include The Violin of Bygone Days, a collection of melodies from the great masters for violin and piano, and a new edition of Eight Songs by Gustav Mahler with English translation of the texts by Nancy Bush.

The Violin of Bygone Days begins with Paul Peuerl, whose dates were approximately 1575 to 1624 and who is represented by two pieces of melodic simplicity and charm, a Padouan and an Intrada, and closes with a Beethoven German Dance. In between there are short compositions by Corelli, Vivaldi and Tartini, a Rondeau and a Polacca by J. S. Bach, a Gavotte and an Allegretto by Handel, a Theme and Variations and a Minuetto by Haydn, a Gavotte and a German Dance by Mozart, an Andante by Gluck, an Allegro by C. P. E. Bach, and other pieces by Fux, Gottlieb Muffat and Albrechtsberger. These are all pieces



Robert Elmore



William Grant Still

for those, whether players or listeners, who take keen delight in miniatures that are gems of music.

The Mahler songs, written when the composer was still in his twenties, were inspired by poems in "The Youth's Magic Horn" ("Des Knaben Wunderhorn"), the famous collection of German folk verse that always fascinated him. Here are the intriguingly folksong-ish "Far Over the Hill" "Rhine Legend", and "St. Anthony and the Fishes" and the German-ballade-like "Sentinel's Night Song", and the fine "Primeval Light" written for the composer's Second Symphony, for which "St. Anthony

and the Fishes" was expanded into a full-size Scherzo movement, without words. There are also "Comfort in Sorrow", "Where the Shining Trumpets Blow" and "Life on Earth" in this book, in which the more genial, warmly human attributes of Mahler's creative gift are permitted to come to the fore. There is much in these songs to stimulate the imagination of singers in search of vital and un-hackneyed material for programs. And it is a special consideration that the collection is issued both for high and for low voice.

A BROWNING SACRED SONG AND A JOHNSON SPIRITUAL

NEW SACRED SONGS published by Carl Fischer include "Such as I Have" by Mortimer Browning and a new arrangement by Hall Johnson of a Negro spiritual, "My Good Lord Done Been Here." Mr. Browning's song is a reverently conceived setting of the first eleven verses of the third chapter of Acts, a setting couched in the form of melodic recitative eloquent of the spirit of the text with a refrain of culminating dramatic effect. It has a character that sets it apart from most other sacred songs

(Continued on page 244)

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NEW MUSIC ISSUES:

Milhaud Transcribes Couperin Work

(Continued from page 243)

and makes it a peculiarly integral part of a church service. It is issued both for high and for medium voice.

Mr. Johnson's arrangement of the spiritual he has here taken in hand shows the authoritative understanding of his material and unerring judgment in handling it that have characterized all his previous work in making permanent record of spirituals in dignified and artistic form. This lively Negro sacred song, with all the familiar earmarks of its type and a rousing exultant melody, is in this edition one of the most effective that have passed through Mr. Johnson's hands.

The Carl Fischer firm has also issued a new, well-printed edition of the "Alleluja" from Mozart's motet, "Exsultate, Jubilate," for high voice in F, and, in the secular field, the air, "Depuis le jour" ("E'er Since the Day"), from Charpentier's "Louise,"

as supplied with an English translation of the text by Henry Grafton Chapman and in two keys, G and F.

NEW SCORING BY MILHAUD VITALIZES COUPERIN MUSIC

DARIUS Milhaud has made a new orchestration and free transcription of the Overture and Allegro from Francois Couperin's "La Sultane" Suite, and it comes from the Elkan-Vogel Co. as one of the latest issues of that publishing house.

In thus re-scoring one of Couperin's most charming works Mr. Milhaud has kept the original tonal framework consistently in mind in the first part, the Grave section. Later, comprehensibly enough, he has given freer rein to his love for colorful sonorities, and the "Joyful" section consequently emerges as a musical canvas of much more vivid hues than Couperin could ever have dreamed of when he did his modest scoring.

For this, however, no one is likely to find fault with the contemporary French composer, as in its new form, in which the difference in both mood and treatment between the two sections is pointed up with a new dramatic potency, the earlier Frenchman's music has, in its main part, a sparkling brilliance that should strengthen its appeal immeasurably. In this Allegro most of the instruments of the regulation symphony orchestra have been drawn upon, with the piccolo, flutes, oboes and other woodwinds fairly running riot.

TWO RICORDI NOVELTIES OF ARTISTIC DISTINCTION

TWO new compositions of pronounced artistic worth have just been brought out by G. Ricordi & Co. One is a piano piece, "Reflections on the Water," by Leo Dubensky, and the other, a song, "Chanson d'Automne," by Solito de Solis.

Mr. Dubensky's piano impromptu is a smoothly flowing piece that achieves iridescent coloring through a rich variety of harmonic effects. Under the fingers of a pianist who can negotiate its double-note passages and continuous arpeggiated figures with ready fluency backed by an imaginative responsive to pictorial effect it should exert a potent charm.

The "Autumn Song" by Solito de Solis is an art song of marked distinction inspired by one of Paul Verlaine's poems, with which is given also an English version by M. L. Penny. The uninterrupted procession of chords in triplets that forms the accompaniment is a happily conceived instrumental background from which the voice part rises in poignant anguish in expressing the mood of hopelessness created by the characteristic Verlaine text in lamenting the fate of "my poor lost soul, tossed like a dead leaf". It is published for a high-medium voice.

AN ENLIGHTENING WORK ON THE HAMMOND ORGAN

OF timely importance to organists is "The Hammond Organ", an adaptation of Sir John Stainer's standard work on The Organ with Hammond Organ Application by Kenneth A. Hallett. Published by the Theodore Presser Co., it is designed to offer the student the best method of learning to play the Hammond organ, with nearly all of Stainer's important teachings kept intact.

Enlightening comments on the instrument are made by the author in his introduction. He points out that, in the modern instrument concerned, the system of registration is entirely different from that of the pipe-organ or the orchestra because there are no pre-voiced qualities. Instead, it provides the elemental tonal ingredients from which various tone qualities



Darius Milhaud

Leo Dubensky

may be compounded. It is an electronic instrument, able to create the fundamentals and harmonics of which musical tones are composed and in such a way that the fundamentals and harmonics may be mixed together in different combinations, making up a great variety of tones.

The fact that it really has no particular set voicings of its own but, rather, provides the means with which the organist may build the qualities he desires is regarded as a great asset to the tone-sensitive organist inasmuch as it provides him with a remarkably flexible means for registration.

The instructive material is very lucidly set forth and generously illustrated. All the pedal and manual exercises are taken from the Stainer book,

while arrangements with Hammond registration are given of Tchaikovsky themes, the Moszkowski Serenade, a Beethoven Minuet, the Brahms Cradle Song, the Barcarolle from "Tales of Hoffman", Lemare's Andantino in D Flat, and others.

SCARMOLIN WRITES OVERTURE ON STREET VENDOR'S DITTY

AS an orchestral novelty an Overture on a Street Vendor's Ditty by A. Louis Scarmolin has just been published by Carl Fischer, following the issuance of the composer's Dramatic Tone Poem. This overture, which is based on a little song a street vendor of ice cream used to sing as he passed the childhood home of the composer, brings Mr. Scarmolin's opus numbers up to 160.

The simple little tune made up of only five notes serves as an intriguing point of departure for an orchestral adventure and Mr. Scarmolin would seem to have exhausted all of its whimsical possibilities in a series of variants, not too sharply stressed as such, scored with an authoritative knowledge of instrumentation and its color resources. The full complement of instruments used consists of two flutes, two oboes, two clarinets in B flat, two bassoons, four horns in F, three trumpets in B flat, three trom-

(Continued on page 245)



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TEXT AND MUSIC BY

GENA BRANSCOMBE

N. Y. Times: "The work is a poetic, melodious account of the voyage of the Mayflower in 1620, bubbling with tunefulness."

Published by Oliver Ditson

NEW MUSIC

(Continued from page 244)

bones, tuba, tympani and cymbals, and the usual strings. The performance should require eight minutes, according to official calculations.

The composer's Dramatic Tone Poem, a work of similar time-duration, is, naturally, a composition of more profound moods. Opening with an Adagio of gentle sadness, it introduces thematic material of sharply defined musical significance, which is developed with a keen sense of dramatic values, the implications of the title being impressively realized. It is scored for a similar combination of instruments, with a harp in addition.

Among other recent publications for orchestra issued by Carl Fischer are the Overture to Offenbach's "Orpheus in the Underworld" in an arrangement by Louis G. Wersén, and a collection entitled "Music of Our Time", consisting of twelve compositions for orchestra by American contemporaries, as selected, edited and arranged by Karl D. Van Hoesen.

In the Offenbach overture, as in the other works in the American Orchestra Edition, the string parts have all been carefully fingered and bowed; the traditional tempos, dynamics and articulation have been accurately marked in the parts to assure uniform phrasing and correct interpretation, and the tenor clef has been eliminated from the cello and bassoon parts and the tenor and alto clefs from the trombone parts. It is suggested that in the absence of a harpist the harp part may be played on a piano.

The avowed purpose of the "Music of Our Time" volume has been to present a selection of the best in contemporary American music in a form that can easily be adapted for use by the average school or college orchestra. The hope is expressed by the editor and the publishers that by studying these works young American players may grow in appreciation of their own musical heritage and thereby actively contribute to its growth and development.

The twelve works chosen are, the Dance Overture from the Symphony Concertante by Burrill Phillips, an excerpt from the first movement of Howard Hanson's "Romantic" Symphony, No. 2; "Solitude" by Frederick Woltmann, "Pages from Negro History" ("Africa", "Slavery" and "Emancipation") by William Grant Still; a Nocturne by Walter Mourant, Robert McBride's Fugato on a Well-Known Theme, a Gavotte by Gardner Read, a Sarabande by Wayne Barlow, a Gigue by Frederick Hunt, "Promenade" by Kent Kennan, the Allegretto Scherzando from the Sinfonietta No. 1 by George Frederick McKay and "In the Fenway" from Paul White's "Boston Sketches".

L.

BRIEFER MENTION

For Two Pianos, Four Hands:

"Bamboula", West Indies drum dance, by L. M. Gottschalk, knowingly and effectively arranged by Elizabeth Gest. A good characteristic piece moderately difficult in this transcription (Elkan-Vogel).

"Mountain Tune", by Wendell Keeney, arranged by Livingston Gearhart in a manner that heightens the effectiveness of the original solo version (G. Schirmer).

"In a Monastery Garden", the popular descriptive composition by Albert W. Ketelbey made available to duopianists in an appropriately devised transcription by Gregory Stone (Harms).

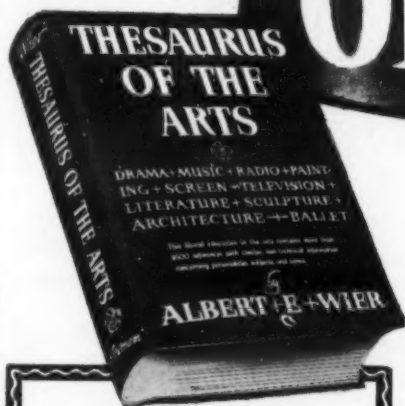
"The Penguin", "Powerhouse" and "The Toy Trumpet", three popular melodies by Raymond Scott suitably transcribed by Lenny Amber (Advanced Music Corporation).

An Authoritative Critique

I have looked through the THESAURUS OF THE ARTS with keen interest: this composite of information on the allied arts will be of inestimable service as a reference source for artists and students, and should prove a valuable and indispensable addition to all school and college libraries.

—GEORGE A. WEDGE, *Dean of the Institute of Musical Art, New York*

THESAURUS OF THE ARTS



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Golden Anniversary Held by Marks

Music Publishing House Has Served Musical World for Fifty Years

An open house reception at the offices of Edward B. Marks Music Corporation, R.C.A. Building, Radio City, New York, on Feb. 7 and 8, from noon to 8 P. M.



Edward B. Marks

launched the golden anniversary of the firm's existence. The event was centered about an exhibition of musical Americana collected by Mr. Marks during his career as a publisher. Hundreds of rare photographs, programs, original manuscripts and items of historical interest are included in this collection.

Plans for the anniversary were drawn by an honorary committee of persons distinguished in the realm of music, the theatre and literature under the chairmanship of Franklin P. Adams. As a climax to the celebration, an informal musicale was given in Steinway Hall on the evening of Feb. 10. Leonard Lieblich, editor-in-chief of *The Musical Courier*, served as host and introduced a group of well known artists in a program of compositions published by Marks. Taking part in the program were Rosa Bok, Ernesto Lecuona, Eleanor Fine, Aubrey Pankey, and Marcel Grandjany.

Of all the music publishers in the United States and perhaps in the

world, the House of Marks is probably unique in that it publishes every type of music, regardless of the category in which it falls. Today its catalog, of more than 20,000 classic, semi-classic, standard and popular compositions, along with thousands of albums and individual pieces for piano, voice, orchestra, band, organ and dozens of other varieties, is one of the largest in existence.

Educational Division Widened by Robbins

New plans for expansion of the educational division of Robbins Music Corporation have been announced by Jack Robbins, executive head of the company. During the past year, Mr. Robbins has tested a special program for promoting performance of modern American works in schools and colleges. The appearances of composers, as guest conductors and coaches, at performances of their own works has met with unusual success. Guided by this experience, Mr. Robbins is planning to develop the project on a large scale.

Since the founding of the company more than 20 years ago, Mr. Robbins stated, it has been concerned with the advancement of modern American music. Robbins publications include choral, instrumental and orchestral works by Ferde Grofe, Peter De Rose, Duke Ellington, Louis Alter, Earl Robinson, Rube Bloom, Domenico Savino, Harold Arlen and other contemporaries. During 1944 Robbins plans to expand its budget for the publication of concert, instrumental and orchestral works.

In addition, plans include the establishment of a research division as a service department to music educators and the provision of a special advertising budget to popularize important compositions.

Poet Translates Soviet Anthem

Untermeyer Writes English Lyric for New National Song of Russia

Louis Untermeyer, American poet, has written an English lyric to the new Soviet anthem. Of his translation Mr. Untermeyer said, "Of course, the lines should not be judged as poetry by themselves. They are an attempt to adhere as closely as possible to the meaning of the original Russian. To my mind, the new Russian anthem will take its place among great national songs. The music carries with it the vigor and force which we have found to be characteristic of our Russian ally."

Mr. Untermeyer's version is quoted by permission of Broadcast Music, Inc., copyright proprietor, which will publish the lyrics.

Because it is obviously in the national interest to allow unrestricted performances of the anthem, Broadcast Music, Inc., will permit the Untermeyer lyric to be performed without any compensation for performing rights.

Hymn of the Soviet Union

1.
Republic forever, the land of the free,
Joined in love and labor for all men to see;

Long live mighty Russia, the union supreme

As the hope of the people, their work and their dream.

Chorus

Long may she live, our motherland,
Long may her flag be over us;

Flag of the Soviets, our trust and our pride,

Ride through the storm victorious.
Lead us to visions glorious
Flag of a people in friendship allied.

2.
Through terror and darkness the sun shines today,
For Lenin and Stalin have lighted the way;
We crushed the invader, we hurled back the foe,
And our armies in triumph will sing as they go:

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Cooke Pupils Make Appearances

John Harrold, tenor, is on tour with the Nine O'Clock Opera Company, singing leading roles. Helen McKelvey, contralto, and Angela Carabella, mezzo-soprano, have been engaged for the on-tour company of "Rosalinda".

All are pupils of Edgar Milton Cooke, New York teacher of voice and founder of the Academy of Vocal Arts in Philadelphia, where for eight years he was dean and head of the vocal department.

"Internationale" Becomes Party Hymn

Moscow.—The "Internationale" was sung for the first time as a "party hymn" of the Communist Party at a meeting on the anniversary of the death of Lenin recently. The song was the national anthem of the Soviet Union until it was replaced by the new "Hymn of the Soviet Union".

Ganz Composes Music for Young Listeners

Rudolph Ganz, conductor of the Young People's Concerts of the New York Philharmonic-Symphony, who last season introduced his "Percussion Melee" at one of the concerts to illustrate the use of percussion instruments in the orchestra, is completing for the Mills Music Company a series of compositions illustrative of the functions of other members of the orchestral family. Among them are compositions featuring the English horn and the bass clarinet. Mr. Ganz has been engaged for a series of three Young People's concerts in Pittsburgh next season.

Tennessee Music Teachers to Meet

NASHVILLE, TENN.—The Tennessee Music Teachers Association will hold its annual festival of piano playing in the Social Religious Building of George Peabody College for Teachers on April 28 and 29. Mrs. Forrest Nixon of Centerville is director of the piano department; Mrs. Daisy Hoffman of Nashville, program editor, and Elizabeth Walton of Winchester, festival chairman.

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Comprehensive Work by Albert Wier Gives Brief, Up-to-Date Information for the Layman

THESAURUS OF THE ARTS, by Albert E. Wier. 690 pages. G. P. Putnam's Sons, New York. \$5.00.

AN indefatigable writer and editor in the field of music, Mr. Wier adds another impressive volume to the lengthening list with which he has been associated in one capacity or the other, this one the product of his own pen. Of the "Thesaurus of the Arts" the author says in his brief foreword that it "was conceived with a definite objective—to furnish concise, non-technical information regarding the personalities, subjects and terms connected with literature, music, painting, sculpture, ballet, drama, motion pictures and television."

There are 8,500 references averaging 84 words each and covering a span of 6,000 years in artistic history. Some of the entries, of course, are considerably longer, but the general characteristic is, as the author says, conciseness. Speaking only for the musical references in the book, we may say that the essential facts, as in the life of a composer or the history of an institution, are sought out and accurately presented and that a correct and well rounded picture of the subject can be obtained by the casual reader seeking quick information.

One of the principal values of the Thesaurus lies in the fact that the author has been at pains to bring the material up to date. Activities of artists, new compositions, new organizations and movements, etc., dating as recently as 1942 and 1943, are included. He has not been satisfied merely to make a restatement of facts already collated elsewhere on contemporary subjects, but has sought the latest information available, some of it less than six months old. Another important feature, in the case of important musical compositions, is mention of any phonograph recordings of those works that may be available and by what company such recordings were made. In the case of opera singers, past and present, he has been careful to set down the roles for which they are most famous.

These are some of the virtues of the book from a musical standpoint, and it seems safe to assume that the same exist in the other categories. The versatility and universality of the

work as a book of reference may be seen from such entries as these, chosen at random: the late Emmanuel Feuermann; Edna Ferber, American novelist; Edward Everett Horton, motion picture actor; The League of Composers; Pro Arte String Quartet; Alfred Rethel, 19th century German painter; Ezio Pinza; Tony Sarg; William Saroyan; Sappho; Cratinus; Noel Coward, etc., etc. Among definitions are such variegated subjects as dry point; impasto; motet; Della Robbia ware; eurhythmics; radio drama; thorough bass; Guignol; bambochade; modulation; counterpoint; quarter-tone music, et al.

The Thesaurus is not an exhaustive source of information on any subject, nor is it intended as such. Rather it is a volume of ready reference for laymen, students, editors and others who seek brief but authoritative and up-to-date information on artistic subjects that come up in the course of reading or conversation. It should find a place in every reference library, in schools and colleges and on the shelves of newspaper editors and writers. There long has been a need for a compact work of this kind, and Mr. Wier has filled it admirably.

The 28-page bibliography, by the way, covering all of the subjects presented, is not the least of the book's assets. R.

Other Recent Books

Revised Treasury of American Song a Valuable Source Book

WITH its contents substantially expanded "A Treasury of American Song", the collection with introduction and historical comments by Olin Downes and Elie Siegmeister, respectively, which first appeared some three or four years ago, has already entered upon its second incarnation, sponsored by a new publisher, Alfred A. Knopf. For this edition Mr. Downes has completely re-written his penetrating dissertation on the songs of the people, a subject to which he has given extensive research, and made it more comprehensive, while the compiler, Mr. Siegmeister, has added fifty-one songs, thereby bringing the original number up to nearly two hundred.

The new detailed index conveniently shows at a glance to which

of the sixteen categories the songs chosen have been assigned. These categories are thus designated: "Plymouth to Bunker Hill", "In Freedom We're Born", "Thar She Blows", "Ho, Boys, Ho", "Tooth-ache in His Heel", "Year of Jubilo", "Courting, Love and Children", "Cripple Creek to Old Smoky", "The Old Chizzum Trail", "On the Job", "Big Men and Bad Men", "Heart-Throbs and Monkeyshines", "The Wicked City", "The Melting-Pot", "The '10's and '20's" and "Broadway to Route 66". Then at the end there is given a list of recordings that have been made of some of the songs included.

The difficulties attendant upon making such a collection as this are indicated by the embarrassing problem, extreme though it may be, presented by the making of a choice of the innumerable versions to be found in America of "Barbara Allen", which Pepys heard from the lips of the actress Mrs. Knipp as long ago as 1666. Besides the versions found in many other States no fewer than ninety-eight different versions of it have been taken down from the lips of folk singers in Virginia alone. The version here used is scarcely the most attractive one that is familiar.

There may be those who will quarrel with the choice of material in some instances, just as others may not approve of all of Mr. Siegmeister's arrangements, some of which seem out of place in a source book, where greater simplicity is a pre-requisite that of "Never Said a Mumbalin' Word" being a case in point. And it is difficult to understand why so beautiful and representative a spiritual as "Swing Low, Sweet Chariot" should still be omitted from the Negro songs chosen. But the work remains a veritable treasure-trove, as its title indicates, and this second edition offers a still more exciting adventure to the

folksong-curious than did the first edition. C.

Handel a Vivid Figure for Children in Opal Wheeler Book

OF all the books about the great composers that Opal Wheeler, either alone or in collaboration with Sybil Deucher, has written for children, making the lives of the masters vivid and stimulating experiences to the young readers, the latest one, "Handel at the Court of Kings", is one of the most charming.

Miss Wheeler's altogether delightful story-telling style, which brings the reader into peculiarly close contact with the subject, is here displayed at its best as many of the salient episodes of Handel's life and career are so engagingly set forth that even adult readers succumb to the thrill of imagination that the narrative and the pictures were intended to enkindle only in the very young.

Those black-and-white illustrations are again the work of Mary Greenwalt, and not only does there seem to be a greater profusion of them than in any of the preceding books of the series but, if anything, they would seem to have a still more felicitous effectiveness. Then various excerpts of Handel's compositions in simplified form are introduced opportunely from time to time. E. P. Dutton & Co. are, of course, the publishers of this most recent addition to a unique series for young people. C.

A New Book on Music Fundamentals

A FRESH exposition of The Fundamentals of Music is offered by Frederic Fay Swift in a book of convenient dimensions published by Belwin, Inc. (Boosey-Hawkes-Belwin, (Continued on page 248)

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Music League, Inc.

WORKING with young people, as we do, is tuning in with Eternity. They will carry on when older folk are compelled to quit. No matter how many vitamins we take, we cannot live much longer than 100 years, but beautiful music is ageless.

Becoming established in a concert career is like going into business for oneself. This means investing quite a bit of capital and time. Life is seldom so generous as to give any one individual great artistic gifts and plenty of money, too. So the League was organized to supply this original capital investment for selected artists. The re-organization overhead was paid by donations, but now the pooled concert fees take care of expenses. If there is a deficit at the end of the fiscal year, the League meets it; should there be a surplus, it would be divided among the artists. The auditions and musical standards are taken care of by the counselors and the policies are decided by the board of directors.

Because our judges have chosen wisely our concerts have been good;

and because our overhead budget is modest, we have been able to set up and maintain a financing plan of always having a year's expenses in advance.

This cooperative arrangement is a healthy one for us all—it's "All for one and one for all". Each artist knows that wherever he plays, not only is his artistic value on trial, but that the reputation of the League goes with him as well.

Courage in Physical Pain

There is no room for self-indulgence or temperamental carelessness when this responsibility is realized. One of our boys went from Philadelphia to Boston with a temperature of 102 degrees because he was a rehearsed member of an ensemble. A girl sang with a tightly strapped rib which she cracked when she fell on the ice on her way to the concert. With this viewpoint is easy to realize we all are serving music, and not exploiting it for individual needs.

It is a joy to work with young people. One day at lunch with one of the directors, we were discussing ways and means of having our young artists take music to the children in the defense plant districts and having the children work for these concert courses. It was an effort to do something about the delinquency problem as well as to create a new concert following.

At the end of our luncheon, our



At a Mannes School Performance of Brahms, Pergolesi and Schubert Works by Voice Students of Mme. Olga Eisner

waitress said, "Excuse me, please, but can't you bring music to the recreation rooms of working girls? When this restaurant put a piano in our cloak room, there was practically no more lateness. I am a graduate of the High School of Music and Art, and I play the flute. Other girls play the piano, or other instruments, and some sing. I know we would all work for concerts like you were talking about". We are going to try that, too.

In these times, when the youth of the whole world is carrying such a

burden, it seems vitally important to try to help in all ways we can. In winning this war, we must produce every necessary nourishment. Seeds must constantly be planted to bring forth not only food for our children's bodies, but also for their minds and spiritual life as well. Cultural activities must not cease, and so the National Music League will carry on to prove to its soldiers, sailors, and marines, that a world at war desperately needs the universal language of music.

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BOOKS

(Continued from page 247)

distributors). The rudiments are here assembled in accordance with a commendably orderly plan that enables the teacher to take the student along in a logical progression from point to point. The explanations are lucid and for the most part as terse as could be desired, and occasionally there is an illustration of particularly well chosen appeal, as in the citing of the "V" theme (more usually called the "Fate" motive) from Beethoven's Fifth Symphony as an illustration of a motive. Well-considered books on the fundamentals of music are none too numerous and this one should readily find a public.

Dr. Noble Offers Valuable Hints on Training of Boy Choristers

I his brochure, "The Training of the Boy Chorister" T. Tertius Noble compresses the wisdom gained concerning his subject through long and wide experience within the small compass of a few pages, published by G. Schirmer.

In the first of the three parts valuable points are made regarding the choice of material that should be used, posture, breathing, the vowels, pronunciation and articulation, attacking high notes, expressionless singing, interpretation of verses and responses, the Anglican chant, hymn-singing, the conduct of rehearsals and the choir's work in the church. The second part is given over to vocal exercises and to how to acquire the ability to read at sight, while a few pages of rudiments and musical terms constitute the short third part.

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Alfredo Valente
Marina Svetlova

Svetlova Now Under Columbia Banner

Marina Svetlova, premiere danseuse at the Metropolitan Opera and choreographer for the Philadelphia Opera Company, has come under the management of Columbia Concerts, Inc., in the Haensel and Jones division, through George Brown, and will make a concert tour in the season of 1944-45.

The daughter of a Russian ace of the first World War, Miss Svetlova was born and educated in Paris, making her first appearance, at the age of 15, with the Ballet Russe in that city. Within a week Miss Svetlova replaced the star, who had sprained her ankle, in "Spectre de la Rose." She toured Europe with the company and gave performances with Serge Lifar. Tours of Australia and America with the Ballet Russe preceded her joining the Metropolitan Opera.

Juilliard Concert Honors Mozart

A concert in celebration of Mozart's birthday was given in the concert hall of the Juilliard School on the evening of Jan. 27 by Louis Persinger, violinist, in collaboration with Dorothy Minty, violinist, Eugenie Limberg, violist, Beverly Le Beck, cellist and Barbara Holmquest, pianist. The program included the Violin Sonata in F (K. 376), a Minuet, Adagio and Ron-do, and the Quartet in C (K. 465).

U.

Igor Buketoff Will Conduct At Adelphi College

Igor Buketoff, a faculty member of the Juilliard School of Music, will conduct the orchestra and chorus of Adelphi College, Garden City, Long Island. Mr. Buketoff received his B.S. and M.S. degrees from the Institute of Musical Art, and graduated in conducting under Albert Stoessel at the Juilliard Graduate School.

Prisoners in Germany Keep Singing

English Soldier Tells of Musical Activities at Stalag

By CORPORAL BRADBURY
of the Royal Welsh Fusiliers

IN July, 1940, about a month after our arrival at Stalag, the German authorities gave us the alternative of holding a sing-song every evening between 6 and 7 o'clock instead of the usual physical training. As we already had an hour's P. T. in the morning, there was no doubt about our choice.

Just about six o'clock most people made their way to a corner of the compound, sat down on the grass and sang snatches of the songs they remembered and laughed at the jokes of any impromptu comedian who dared to get up and face the boys.

Some days later it was suggested to me that, as there were a great number of military bandsmen amongst us, a choir should be formed. This was a very good idea; but we had not a scrap of music between us. However, relying on our memories, we managed to give vocal concerts including such items as "The Lost Chord", "The Village Pump", and so on.

Found a Tuning Fork

I had to give the starting note for each song until the day that Corp. Ted Peterson found a tuning fork somewhere in the camp.

Shortly afterwards I discovered a newly arrived prisoner who had a full vocal score of "The Mikado." He was a keen musician and had carried it all the way from France. This was a great find. Music at last! We rehearsed, and most of our concerts were given to wounded men of an adjacent compound.

Then some French prisoners, mostly officers and NCOs produced a rival choir. They would assemble by the wire fence which separated them from us. We would muster opposite them and entertain each other. I think everyone thoroughly enjoyed these affairs.

In October, 1940, we approached the German authorities to obtain musical instruments. The answer came on Jan. 9, 1941, in the shape of one E Flat saxophone; one trumpet; one clarinet; one violin and one cello. Now we were really off. Our first concert consisted of musical items written and arranged entirely from memory by Bandsman Albert Holden. This concert was the beginning of many more. Then a few song books arrived from England and gradually more instruments arrived too, obtained from German authorities. And in May, 1941, Stalag VIIIIB had a military band of twenty and a dance band of ten.

Jewish Music Banned

I would like to mention that we were not allowed to play any music by Jewish composers. I informed an officer that German music was not

banned in England. He said, "Neither is British music banned in Germany, but we allow no Jewish music here."

You have to be very persistent in a prison camp to get what you want, but with the arrival of prisoners from other camps, some of whom brought their own instruments, we were able to augment the musical services of Stalag VIIIIB. Shortly before we left for England we had two full-size military bands; three dance orchestras; one symphony orchestra; one string and wind septet, and one guitar and banjo band. The organization of these bands kept me fully occupied and, although I was in a prison camp, I enjoyed my work out there.

Kreisler to Make Radio Debut

For the first time in his career, Fritz Kreisler will play for radio audiences when he takes part in five programs to be given in the Summer over the NBC network. It is reported that he will receive a fee of \$5,000 for each concert.

The programs, in the "Great Artists" series sponsored by the Bell Telephone Company and known as "The Telephone Hour" will also feature Donald Voorhies and an orchestra of 57.

Explaining his willingness to broadcast, after having refused for years to do so, Mr. Kreisler says, "Until the last few years, when I have been living in America, I never had time to broadcast because of heavy concert schedules. And I did not want to broadcast until I had time to learn the technique of the microphone. Now

Stokowski To Launch City Symphony Series

Leopold Stokowski will conduct the newly organized New York City Symphony at the City Center on Monday, March 6 at 8:45 o'clock; on Tuesday, March 7, at 5:45 in the afternoon; Monday, March 13 at 8:45 p. m.; and Tuesday, March 14, at 5:45 p. m. The late afternoon concerts have been planned especially for war workers, men and women in the armed forces and children.

I have learned something about radio and I hope I am ready".

He added, "With wartime traveling so difficult, I have had to reduce the number of my concerts each season. So I felt that if so many people were kind enough to write and ask me to broadcast, and I could not play for them in any other way, I should seriously consider radio".

Mason Works Done at Juilliard School

The second recital of compositions of Daniel Gregory Mason was given by students at the Juilliard Graduate School, Feb. 15. The works heard were the Sonata for Clarinet and Piano, "Silhouettes", for piano, from Op. 21, Scherzo for two pianos, songs for soprano with texts by Mary L. Mason, piano Preludes and the two-piano version of the Prelude and Fugue. Students participating in the program were: Hadassah Sahr, Jeanne Therrien, Carol Seeger, Jeanne Rosenblum, Ruth Duncan and Jane Carlson, pianists; Mary Young Vance, clarinet; Cecile LePage, soprano.

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"THRENODY FOR SOLDIER" HEARD IN NEW YORK

The American premiere of "Threnody for a Soldier Killed in Action" by Anthony Collins and Michael Heming was given on Jan. 27 on the "March of Time" radio program. Lieut. Heming was serving in the British Army when he outlined the score which was completed after his death in action at El Alamein by Mr. Collins. John Barbirolli conducted the premiere in England.



Anthony Collins

"Victory Concerts" Given by Juilliard Students

Students from the Opera School of the Juilliard School of Music gave two "Victory Concerts" at the New York Public Library and at the Metropolitan Museum of Art on Jan. 22 and 23. The program, under the direction of Alberto Bimboni, consisted of excerpts from "Norma", "Carmen" and "Aida". Students who participated were Dorothy Stahl, Frances Bible, Jean Carlton, William Wyatt, Jean Browning, Meriko Mukai and Ruth Neal.

These "Victory Concerts" are given free of charge every week to aid civilian morale and for the enjoyment of service men and women on leave in New York.

Songs by Saminsky Heard

Lazare Saminsky's songs and other compositions are much used this season. Helen Jepson is singing "Queen Esther's Laugh" (from the "Songs of Three Queens") on tour. Another Metropolitan Opera star, Martial Singher, sang the "Tale of Roland" in South America, and will sing it in his American tour. Marion Mandren, soprano soloist of Temple Emanuel, New York, will sing "Mary Stuart's Farewell" in her New York recital March 7, and in Buffalo.

Mr. Saminsky's "Three Shadows", a memorial to the American poet, Edwin A. Robinson, will have its premiere in Chicago by the Chicago Symphony under Hans Lange in March.

Associated Music Teachers Hold Meeting

The Associated Music Teachers League, meeting in Steinway Concert Hall on Jan. 27 heard a report by Ruth Bradley, League president and national chairman of music in hospitals of the National Federation of Music Clubs. Mrs. Edgar Stillman-Kelley spoke on "Inspiration, Stimulation, Discipline and Growth" as meanings of the Federation. An informal talk on singing was given by Mrs. Henry Holden Huss. Mme. Louise Arnoux, mezzo-soprano, sang a group of songs and spoke on "Modes and Rhythms in Folk Music."

Schubert Program Given at Cleveland Institute

CLEVELAND.—An artistic concert was given in the Cleveland Institute of Music on Feb. 2 by Marie Simmelink Kraft, mezzo-soprano, and Leonard Shure, pianist, who gave a program of music by Schubert. The song cycle "Die Schöne Müllerin" was sung without pause, after Mr. Shure had opened the evening with the Sonata in C Minor. The artists, members of the Institute faculty, were warmly applauded for their unique achievement.

"Threnody" for Gallant Soldier Becomes Vivid Symbol

Young Composer Killed at El Alamein Began Music with Prophetic Note—Work Now Completed by Collins

By JOAN LITTLEFIELD

WHEN, at its concert in Sheffield, Yorkshire, England, on January 14, the Halle Orchestra under John Barbirolli gave the first performance of "A Threnody for a Soldier Killed in Action", by Anthony Collins, based on fragments left by Michael Heming, the players were not only remembering all the young soldiers lost in action in this war, but also honoring the 24th birthday of one of them, cut off in the 23rd year of his life, before his promise as a musician could come to fruition.

Michael Heming grew up in a musical atmosphere. His father, Percy Heming, is a well-known English opera singer. Before the war he was stage director for several International Seasons of Opera at Covent Garden. He was a tower of strength to Sadlers Wells in its early days, and many famous conductors, including Sir Thomas Beecham, were his friends.

Wanted to Conduct

Michael wanted to be a conductor. When war broke out he was studying at the Royal College of Music in London. The main thing, he thought, was to get the war over quickly so that people could get back to their own jobs—the jobs they really cared for. So he volunteered for the Army and after serving his time in the ranks

got a commission in the King's Royal Rifles. He made a success of soldiering, but as the war dragged on, he began to ponder about his future and his chances of a musical career.

He was on embarkation leave when John Barbirolli came over from the United States in 1942; so he went to see the celebrated conductor, who thought so highly of his talent that he promised to take Heming on as pupil-assistant whenever the war should end.

"You will be useful in marking parts for me", he said, "and I'll help you to become a conductor".

In June, 1942, Heming sailed for Africa. During the voyage he began to rough out a threnody, jotting down the melodies and scribbling suggestions for scoring. On Nov. 3, 1942, the day before the big break through at El Alamein, Lt. Heming was sent to relieve a wounded Intelligence Officer. He was killed, aged 22.

When the boy's belongings were sent home, his mother found among them the embryo threnody. She showed the pencilled manuscript to John Barbirolli, just appointed the Halle's permanent conductor. He decided that the music merited completion and that there was only one man to do it—Anthony Collins, who was in Hollywood writing music for films. The two composers had a deep affinity—their love of the music of Elgar. Collins accepted the job and within three months returned the young composer's manuscript, fully scored.

The music with which Michael Heming foretold his own death is a symbol and a reminder of the hundreds of young men who have sacrificed their art in the cause of democracy and never lived to see the triumph of the common man.

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Opera Groups Expand Tours

(Continued from page 121)

plain the omitted parts of the plot. With all the choppings and changings, one thing is left carefully untouched—the beauty of the music. The most meticulous attention has been given to musicianship and diction and dramatic plausibility, and audiences all over the country have been delighted with the opportunity to appreciate words as well as music, to chuckle over the humor and follow the action without reference to a printed guide of some sort.

The company is made up of Gean Greenwell, the bass-baritone who acts as narrator for both operas besides playing the Gardener in "Figaro" and Sir John Falstaff in the "Merry Wives"; John Harrold who does the tenor roles of Basilio in "Figaro" and Fenton in the "Merry Wives"; Carlos Sherman, the Figaro and the Mr. Ford in their respective productions; Helen Van Loon, the original Susanna of the company who also sings Anne Page in the "Merry Wives"; Vera Weikel, soprano, the original Cherubino of "Figaro" and Mrs. Page of the "Merry Wives"; Stuart Gracey, baritone, the Count in the former, Mr. Page in the latter; and Alice George, soprano, who sings the Countess and Mrs. Ford.

The Nine O'Clock Opera fills 55 engagements during the current season, bringing opera for the most part to communities which never before have seen or heard an opera. Fourteen colleges and universities are included in its itinerary.

San Carlo Breaks Records

AMERICA'S dean of grand opera impresarios, Fortune Gallo, reports his famous San Carlo Company has been smashing all records in receipts ever since his self-



Fortune Gallo

sustaining organization inaugurated its 33rd annual transcontinental tour in New York last Fall. Now-a-days, if the daily wire from the company manager should report less than \$3,500 boxoffice sale for a single night, Mr. Gallo will immediately put in a long distance telephone call to ask what happened. This figure means capacity business everywhere, even in Western Canada where war-boom activities are not responsible for the public's inclination to spend money for opera.

There are many reasons why this company can function without interruption season after season. Most obvious is the fact that Mr. Gallo can contract the singers, musicians, choristers and dancers for long engagements. Assured of earnings sufficient to sustain them during the twelve months of the year, they can give him first call on talent. It has been a slogan through the years that the San Carlo Opera Company has never abandoned its tours; and another which has become a legend, is that more singers paved the way to the Metropolitan and Chicago Opera Companies via the San Carlo Opera than any other musical organization. Of recent examples they have before them Dorothy Kirsten, young soprano whom he presented in the Center Theatre a year-and-a-half ago and who is already going places. And the tenor Mario Berini, who ranks among the topnotch lyric tenors of the day, sang his first opera performance with Mr. Gallo's company in the Center Theatre three years ago. Tenor Eugene Conley's rise to fame was made with the San Carlo Opera until he was drafted several months ago into the war service.

It seems that those who handle transportation are cooperating with the San Carlo Opera management,

as opera is considered a necessary element in preserving morale. Therefore, traveling facilities for a long transcontinental tour have not been one of the company's problems.

The San Carlo Opera Company will appear in New England, New York State, the Middle West, Canada, on the West Coast and in the Southwest and South up to April 16, with two weeks in the Middle West to follow. The season will close in New York in the company's usual Spring engagement. The San Carlo Opera continues to present the standard Italian, French and German repertoire, with several performances in English.

New "Carmen" Tour

Under the auspices of Concert Management Arthur Judson, Division of Columbia Concerts Inc., a production of the opera "Carmen", directed and produced by Leopold Sachse, conducted by Herman Adler, will go on tour next fall. The tour will open on October 2 and last five weeks. There will be sixty people in the company which will include a star cast, chorus, ballet and orchestra.

Shostakovich Eighth Due April 2

The new Eighth Symphony of Dimitri Shostakovich will receive its first hearing in the Western Hemisphere at a concert by the New York Philharmonic-Symphony on the afternoon of April 2. It will be played under the direction of Artur Rodzinski and broadcast over the Columbia Broadcasting System Network from 3 to 4 P. M., Eastern war time, in the course of a regular Sunday broadcast by the orchestra.

The score, which is said to depict phases of the present war, was brought to this country in January by Bill Downs, CBS correspondent. The world premiere of the symphony took place in Moscow, Nov. 4, 1943, under Eugene Mravinski, at a concert of the State Symphony. It was warmly acclaimed by the critics. The work is said to be somewhat shorter than the Seventh Symphony of the composer and though less elaborately instrumented calls for an orchestra of 100. There are five movements, of which the third, fourth and fifth are played without pause. Negotiations for the American performance were begun in the Summer of 1942 before any of the work was written.

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Carl Hein Observes 80th Birthday

Carl Hein, director of the New York College of Music for 40 years, attained the age of 80 years on Feb. 2.

He was born in Schleswig, and as first cellist of the Hamburg Philharmonic played under the batons of Tchaikovsky and Rubinstein when they conducted their own symphonies and concertos.

Mr. Hein came to the United States in 1891 to conduct several German singing societies. Up to 1928 the time spent by Mr. Hein with these ensembles added up to 200 years, as follows: the Franz Schubert, Maennerchor, Bronx, 38 years; Harmonie, Newark, N. J., 35; Mozart Verein, New York, 33; Einigkeit, Stapleton, S. I., 32; Liederkrantz, Elizabeth, N. J., 31, and Concordia, Brooklyn, 31.

Westchester Students Heard at White Plains

WHITE PLAINS, N. Y.—The seventy-first students' recital of the Westchester Conservatory of Music was held on Jan. 23. This was the third in the series of Winter recitals under the direction of Mikhail Sheyne, the Conservatory head.

Among the piano students who played were: Steve Schainman, Caroline and John Seward, Freddie and John Perkins, Caroline Schindler,

Betsy Brandes, Gerry Lou Tower, Lois Holtermann, Chris Gaillard, Ned Neale, Mickey Breckwoldt, Danny Eller and Alice Eaton. Peter Stern, violin student, played the Vivaldi Concerto in A Minor. Mrs. William Jacobs, a student of Margot Rebeil, sang.

After the recitals the guests were entertained by Mrs. Sheyne and the reception committee, among whom were Mrs. Frederick Perkins, Joan Brutschy, Betsy Horn and Elizabeth Cannon.

Pupils of Bernard U. Taylor Cover Wide Field

Mildred Young, mezzo-soprano, pupil of Bernard U. Taylor, is on tour overseas for six months under USO auspices. Frank Gamboni, baritone, is singing in Army camps in this country under the same auspices. Catherine Russel, soprano, was heard in recital in Bridgeport, Conn., on Jan. 5. Helen Donatelli, soprano, and Jane Copeland, mezzo-soprano, both appeared in scenes from operas presented in the Times Hall by the New York Singing Teachers Association. Rosalie Adragna, soprano, sang at the opening of the War Loan Drive in St. Louis on Jan. 17. Mildred Day, soprano, was soloist in Bach's "Christmas Oratorio" in Beacon, N. Y., under the baton of T. Carl Whitmer on Jan. 19.



U. S. Army Air Forces

Roy Harris (Left) Discusses the Score of His "Take the Sun and Keep the Stars," With Warrant Officer Gilbert N. Burns, Who Conducted the Premiere

Roy Harris's Anthem Has Premiere

"Take the Sun and Keep the Stars" Given Performance Over NBC

Roy Harris's "Take the Sun and Keep the Stars", the battle anthem of the Second Army Air Force, had its world premiere on Jan. 30 over NBC, emanating from KOA in Denver. It is dedicated to the memory of Brig.-Gen. Kenneth N. Walker, who was lost in the Southwest Pacific a year ago while in command of the 5th Bomber Command. The performance was given by the Second AAF Headquarters Band under Warrant Officer Gilbert N. Burns.

The Second Army Air Force began as the Northwest Air District with headquarters on Felts Field, Spokane, in 1941 and was composed of only three bases. Now its many bases are situated in 22 states.

Mr. Harris, wrote the words of his anthem, which are:

Verse:

We guide the ships, we scan the skies,
We are the Nation's eagle eyes.
We're right now, for flight now
To climb the sky and fight now.
We are shipshape for anywhere
We are the men that man the ships
that take the air.

Chorus:

Everyone tries to reach the skies
Hoping that soon we'll chart the moon.
Chase the Sun and fly the Stars
Sing the beard of Major Mars,
We'll all stand by for Johnny come
Bye-and-Bye.

Scanning the skies with eagle eyes,
Singing a tune to ride the Moon,
Take the Sun and keep the Stars,
Paint the Stripes on Major Mars
We'll all ride high with Johnny come
Bye-and-Bye.

Fourth Composers Press Concert Given in Haubiel Studios

The fourth concert of the Composers Press Concert Series for 1943-44 was scheduled to take place at the Haubiel Studios the evening of Feb. 8. Participants included James Friskin, pianist, Gustav Langenus, clarinetist, Seneca Pierce, pianist, Viola Silva, contralto, Frederick Langford, tenor, Shepherd Coleman, 'cellist and Florence Morey, pianist. On the program were a string quartet by A. Louis Scarmolin, songs by Seneca Pierce, Charles Haubiel and Marion Bauer and clarinet pieces by Joseph Wagner, Chalmers Clifton and Daniel Gregory Mason, in addition to a Sonatina for piano by Wendell Kenney.

Institute Launches Two New Courses

Two new courses closely related to the war are included in the second semester at the Institute of Musical Art of the Juilliard School of Music, which began on Feb. 4.

One is community song leading directed by Lawrence Perry, to teach the technique of how to put over the songs used in group singing for the service camps, patriotic rallies, and other assemblies.

The second course, given by Don Kennett and James Froelain, is in radio communications and broadcasting technique, including elementary theory, technical elements, Federal laws, symbols, characters and practice in the reception of International Morse Code, operating procedure and the like. Broadcasting includes microphones and television technique, acoustics, recordings, transcriptions, program production and studio management.

Piano students class of Alton Jones at the Institute gave a recital on Jan. 21, playing works by Bach, Brahms, Beethoven, Schubert, Schumann, Rachmaninoff, Moszkowski and Respighi. Students participating were Matilda Dangelmajer, Sylvia Levine, Kevin Prendergast, Doris Halpern, Mildred Feldman, Pearl Swimmer, Joy Gordon, Joyce Aydelotte, David Jaffe, Laura King, Ruth Katz, Frances Crooke, Natalie Asen.

Students from the classes of Louis Bostelman gave a string ensemble recital on Jan. 27. Works performed were the Suite for Strings (from the dramatic music of Henry Purcell) arranged by Albert Coates; the Concertino in F Minor of Pergolesi, and Handel's Concerto in F.

Pupils of Harriet Eudora Barrows Heard in Recitals

Dorothy Hunniford, contralto, has been engaged as soloist at the West-Park Presbyterian Church, New York; also at Temple Beth Emeth, Brooklyn, N. Y.

Madeline Savaria, soprano, gave a recital at the Gardner Museum, Boston, on Nov. 4, and has been re-engaged for Feb. 8.

Allegra Weisner, soprano, will be presented in a debut-recital in Boston on Feb. 27.

Dorothy Horan, contralto, was soloist in "The Messiah" with the Lynn Choral Society on Jan. 4. The afternoon of the same day she sang at the Gardner Museum in Boston.

Ima Howe, contralto, sang for the Monday Morning Club on Nov. 3; for the Chopin Club, Providence, R. I., on Nov. 11; the November concert of the Macdowell Club, and was one of the leading soloists in the musical comedy "I'll Take Vanilla," given in Providence in November.

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Hagen— Alexander Kipnis

(Continued from page 21)

and of itself. Even the most tumultuous part of the scene with the vassals, in the second act, he pointed out, should be *sung*—not growled or grunted with the mistaken idea of 'expression'.

"The key to Hagen's appearance and demeanor is to be sought in Wagner's poem. 'Frühalt, fahl und bleich, hass ich die Frohen', says the Nibelung's son—'Prematurely old, wan and pale. . . .—hence no burly, overpowering figure of a warrior. His power comes from malignity, not from physical strength. 'Dich . . . zeugte ich mir ja, dass wider Helden hart du mir hieltest. Zwar, stark nicht genug den Wurm zu bestehen—was allein dem Walsung bestimmt—zu zähen Hass doch erzog ich Hagen. . . .' says Alberich, his father. 'Not strong enough to overcome the dragon—something only the Walsung could do—but to stern hatred I reared you. . . .'

"I obtained ideas for the part from other sources, however. I had repeatedly watched performances of plays by the Moscow Art Theatre. One of the points which always struck me was that people on the stage appeared to realize that it is more important to act when one is not speaking—or singing—than when one is. For speaking is, of itself, expression. The actor must, however, express himself by look, by gesture or by motion when he has nothing to say.

"When, for instance, Hagen in the first act has seen to it that Siegfried is given the drink of forgetfulness it is most important that (since he is doing and saying nothing at the moment) he should watch very closely how his first experiment with the potion is working. And in the second act, in the scene where the throng leaves the stage and only Brünnhilde, Gunther and Hagen remain behind, I have noticed that while the orchestra alone is sounding there is very likely to be a dead spot if, as is so often done, the three characters simultaneously look away from the audience. I therefore found it proper for Hagen to turn his face toward the spectators and closely observe the other characters, who have been brought to this tragic pass through his machinations. And I find this action fully motivated by the orchestra, which presently gives out the theme of the curse, making it clear that Hagen governs the situation.

"In working up Hagen I studied not only my role but also, most intimately, the other parts, especially those of Brünnhilde, Siegfried and Gunther. An actor can develop his impersonation to the utmost only when he realizes in what relation his own doings and sayings stand to those of the rest.

"I never sang Hagen at Bayreuth, as I did Pagner and King Mark. But when I first sang it in New York with the Wagnerian Opera Company the late W. J. Henderson writing of it compared it to the Hagen of Edouard de Reszke.

"That first performance in Worms had an amusing sequel. The other singers had been

The Role's the Thing

recruited from Mainz, Wiesbaden and other towns. After the opera it was found that the last train had already left, so it was impossible to return home that night. We had a late supper, with plenty to eat and to drink. Before I knew it I had fallen asleep at the table. A few days later I received a postcard, signed by the Brünnhilde, Siegfried and Alberich of the evening. The only words on the card were 'Schläfst du, Hagen, mein Sohn?'."

Norma—

Zinka Milanov

(Continued from page 21)

it here. Indeed, in Buenos Aires I once sang the part five times in 11 days.

"I must not forget to mention that I had a splendid maestro in Italy to work with. A true Italian, he worshipped Bellini's opera. From him I learned no end of important things about the part and the proper way of treating it. His knowledge of its traditions and its history went far back. From what I learned from him it became clear that Pasta, who created the role, was not really a great Norma. Only when Grisi assumed the character was it heard for what it was really worth. It is a question whether Bellini, in his heart, was really satisfied with Pasta's achievement.

"For Norma sings colorature that must be heavy and dramatic even if it does demand light top tones and fluent execution. It is not to be sung the way so many vocalists sing Gilda's florid passages in 'Caro nome' (which is also the wrong way). Birdlike colorature is quite out of place in 'Norma'. For that matter, it is out of place in 'Rigoletto', too (Toscanini, with whom I talked these things over, once told me that if he were to produce 'Rigoletto' he would like a voice such as mine to sing the Gilda).

"All talk to the contrary, notwithstanding, I do not believe Lilli Lehmann was a really great Norma. To my mind one cannot be a good Norma and a good Isolde or Brünnhilde at the same time. The types of voice required for these duties are too completely different. Grand as are so many things in the 'Götterdämmerung', for instance, it is the orchestra rather than the vocalism which especially counts there. In 'Norma', on the contrary, it is song rather than the orchestra. And what you especially need here is dramatic bravura and light colorature in the upper portions of the music.

"No one in my opinion should attempt to sing Norma before she is at least 35. There is first of all the question of physical strength and endurance. Secondly, the vocal development and schooling. Third, the problems of style. And, lastly, the fact that the impersonator of Norma must have at her command a very wide range of dramatic expression, which is not always at the disposal of a young singer. Norma has to be at one moment, a stately



WHAT'S IN THE CARDS FOR A VALKYRIE?

Brünnhilde Likes Gin Rummy in Intermission. Helen Traubel Takes a Hand with Marie and Jennie, Veteran Wardrobe Women at the Opera

priestess, with grand, hieratic gestures, the vengeful woman at the next, then the distracted mother, momentarily prepared to murder her children, lastly the embodiment of pathetic self-sacrifice and heroic immolation. How can a youthful, inadequately experienced singing actress command this wide scale of expression and these subtleties of transition?

"She must be proof, likewise, against the extremes of nervousness. How can a very frightened singer undertake, for instance, the 'Casta Diva'?"

Donna Elvira—

Jarmila Novotna

(Continued from page 21)

sure of the long catalogue of his adventures which Leporello makes to Elvira is surely a supreme agony to her. But if I say that Don Giovanni cannot be so young in the opera it is because he actually achieves none of the women he pursues.

Anna cries for nothing but vengeance on him. Zerlina does not really love him—she is only momentarily fascinated and is curious above all else to see that wonderful palace of his. But otherwise her interests center on Masetto. The one woman of them all who really continues to love him, who shows him tenderness and fidelity and who would fight like a tigress on his behalf is Elvira.

"This tenderness of hers fills the greater portion of Elvira's music. For Don Giovanni's sake she is willing to humiliate herself. When the disguised Leporello falls into the hands of Anna, Ottavio and the rest, when she fancies she sees the life of her beloved threatened, she practically abases herself to plead for the pardon of the cynical miscreant. Such is the nature of her feelings for him that, when he is finally dragged off to his everlasting punishment, she still remains true to his memory. She will live out the rest of her blasted life in some sepulchral convent."

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**Puccini Works Are Chosen
by Soldiers in Sicily and on
Mainland—Companies Are
Reassembled by Special
Service Officers**

By JACK J. ZUROFSKY

ALWAYS in Italy there has been opera, but today in the Italian and Sicilian theaters a change has come, and American soldiers through the opera houses. Vindicating the judgment of their Special Service Officers they come, not once, but again and again. The first opera was presented to American troops in Naples last November. More than 2,000 soldiers enthusiastically received a presentation of "La Bohème", the opera which a majority of those voting in the area had chosen. Since then the soldiers have flocked to see, among others, "Madame Butterfly" and Verdi's "Rigoletto". In Sicily too the experiment was tried. Again the opera voted for was "La Bohème". Success assured, "La Traviata" went into rehearsal.

In Naples the man responsible was Lt. John Eddy, an Air Corps Special Service Officer. Battered and gutted, captured Naples offered few distractions to the conquerers. No movies, no jitterbugging—just the opera. Lt. Eddy, however, disagreed with the prevalent contention that the American soldier did not care for opera—rather he was convinced that there existed an extremely receptive audience for whom the musical drama would be a welcome added attraction to their own unit recreational programs. But, although there was the

inevitable opera house—what Italian town or city can consider itself respectable if it hasn't one?—apparently there were no opera companies, at least no complete ones. The Lieutenant refused to accept defeat. Diligent search and effective persuasion succeeded in merging the San Carlo and La Scala companies. Their first performance vindicated every one of Lt. Eddy's opinions and exceeded even his anticipations. A complete synopsis of the story printed with every program enabled the men to follow the action of the plot more easily.

Major C. W. Kaull, Special Service Officer of Sicily, and his assistant, Captain C. Semple, faced a similar problem when they took over the Opera House in Palermo. Fortunately the building had suffered little bomb damage and, except for the shattered windowpanes, the theater was in comparatively good condition.

At first the two Special Service officers concentrated on classical concerts. By canvassing the town they managed to collect 90% of the opera house's orchestra and reorganize them. But, at this point, they were almost halted by the discovery that the theater's excellent pre-war musical library had been ransacked and many a famous musical work stolen. Hurried but thorough detective work tracked down the culprits in the act of selling the 200 pounds of priceless melody as waste paper. The music rescued, the former Italian director, two conductors, and the musicians hired, the first concert was presented on Nov. 14, last year. Since then, concerts, as well as the operas which followed, have become an accepted and well-attended

Moore to Assemble Troupe for Italy

Grace Moore recently confirmed reports that she has been asked by the Allied Military Government to form a company of American singers to perform soon in the San Carlo Opera House in Naples, Italy.

Miss Moore said she is seeking the singers now. The singers, including Miss Moore, were selected from a list of those voted the favorites of the troops in Italy in a recent poll. She said that the tour of the American opera singers might be conducted under the auspices of the United Service Organizations Camp Shows.

The operas to be sung by the company also were selected by a poll of the troops. The first request of the troops was for Puccini's "La Bohème" and the second was for the same composer's "Tosca".



Conrad Thibault and His Wife Take a Winter's Promenade in Central Park

attraction for soldiers living in and visiting Palermo.

Admission to both the concerts and the operas are free to the soldiers but there are also regularly scheduled shows for the civilian inhabitants who pay their way. Soldiers, if they wish to pay, may also attend during the civilian performances. Whatever doubts Special Service Officers may have entertained at the inception of the classical music program have been completely removed from their minds.

Bach Festival Will Begin May 19

**Bethlehem Event Offers Mass,
Cantatas, Orchestral Works
and Piano Recital**

BETHLEHEM.—The 37th Annual Bach Festival at Bethlehem, Penn., will be held May 19 and 20 at the Chapel of Lehigh University according to an announcement by Dr. Ifor Jones, conductor. Any concern over limitations of war upon the historic Festival were dissipated last year when the usual throng of Bach devotees were on hand for the two-day program culminating in a complete performance of the B Minor Mass.

Encouraged also by an increase in the size of the Choir to 230 singers, including the record number of 33 tenors and 45 basses, Dr. Jones has planned a Festival up to the usual standard and is featuring a special group of chorales and choruses, among them the popular "Jesu, Joy of Man's Desiring."

With organist E. Powers Biggs, of the Boston Symphony, and members of the Philadelphia Orchestra assisting, the Festival will be divided into

four sessions. The first, beginning at 4 P.M. Friday, May 19, will open with the Cantata "Thou Guide of Israel" and the Chorale "Jesu, Joy of Man's Desiring", a chorus from the Cantata "Come, Thou Lovely Hour of Dying" and the Cantata "Lord, Are Thine Eyes Not Searching for the Righteous".

The Friday evening session, at 8:30, includes the Motet, "Be Not Afraid", and the Fifth Brandenburg Concerto.

Concluding numbers will be the Cantata "If Thou But Sufferest God", and Cantata "Christ Lay in Death's Dark Prison". The complete Mass in B Minor will be presented in Saturday sessions at 2 P.M. and 4:30 P.M., the intermission coming between the Gloria and Credo.

All sessions will be heralded by the Moravian Trombone Choir. On May 20 James Friskin, pianist, is to present a program in the Moravian Seminary and College for Women and E. Powers Biggs will give an organ recital at the Central Moravian Church. These features, an innovation last year, occasioned such interest that a continuation was suggested.

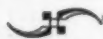
Norman Cordon Cancels Engagements While Recuperating

Norman Cordon, basso of the Metropolitan Opera Association, is recovering from his recent operation for appendicitis at the Murray Hill Hospital. As soon as his physicians permit him to leave the hospital he plans to go south for a three months period of recuperation. In consequence he has found it necessary to cancel all his concert and operatic engagements for that length of time.

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Antony Tudor Receives a Watch as a Tribute from S. Hurok on the Metropolitan Opera Stage After an All-Tudor Program Danced by the Ballet Theatre

“Poses . . . and *P*lastiques”



Royalty Congratulates Mia Slavenska in Ottawa After a Benefit for Yugoslavian War Prisoners. (Left to Right) His Excellency the Duke of Athlone, Governor General of Canada; Miss Slavenska; Princess Juliana of the Netherlands, and Her Royal Highness Princess Alice



Above, Martha Graham in Her New Splo, "Salem Shore", and (Right) Miss Graham and Erick Hawkins in a Rollicking Passage from "Punch and the Judy"



Barbara Morgan



Right: José Iturbi and Argentinita, After a Concert of Spanish Music and Dancing.



Katherine Dunham and Her Dancers in Scenes from Her "Tropical Revue"



At the Merchant Seamen's Club, Hay-dee Morini Entertains



Ben Kaplan
page 255



Désiré Defauw, Conductor of the Chicago Symphony

By CHARLES QUINT

CHICAGO

AN ACTIVE board of directors, headed by John D. Allen, from time to time holds out encouraging prospects for an eight weeks' opera season in the Fall of 1944. With every musical and concert attraction doing exceptionally fine business this year, the lack of an opera season has been keenly felt.

In a short time it is expected an artistic director will be named to start preparations for the Fall opera season. The opera company has a substantial fund with which to pursue preparations unhampered, scenic investiture for scores of operas and the

Chicago

Civic Opera House in which to give performances. With an artistic director, conductors and singers the essential needs for an opera performance will be complete, as the opera company orchestra still retains its identity as such.

Promise of a three weeks' visit by the Metropolitan Opera beginning April 10 at the Civic Opera House, seem to have reached the final stage of negotiations. This is encouraging news to local opera lovers, as last Spring's visit, the first in 33 years, was successful from every standpoint and should be even more so on a second visit after a year's blackout of opera.

The Chicago Symphony continues its season in Orchestra Hall until the end of April, the final Thursday-Friday subscription concerts ending April 20 and 21. Désiré Defauw, conductor, will have finished his first season at that time. Hans Lange, conductor, shares responsibility with Mr. Defauw in conducting and other matters pertaining to the orchestra.

Soloists with Chicago Symphony

Soloists still to be heard with the orchestra for the subscription concerts are Artur Schnabel, pianist, on Feb. 17 and 18 and again on the 24th and 25th. Edmund Kurtz, 'cellist, on March 2 and 3 and Nathan Milstein, violinist, on March 9 and 10. Ania Dorfmann, pianist, appears March 16 and 17 and Joseph Szigeti, violinist, on March 23 and 24. The last soloist of the season will be Claudio Arrau, pianist, on April 13 and 14.



George Nelidoff

Hans Lange, Associate Conductor of the Chicago Symphony

The Tuesday afternoon concerts, given every two weeks, have as soloists Artur Schnabel, pianist, on Feb. 22; Nathan Milstein, violinist, on March 14; Joseph Szigeti, violinist, on March 28, and Claudio Arrau, pianist, on April 11. Leon Temerson, violinist, was to appear on Feb. 8.

A new business manager of the Orchestral Association, to succeed the



John D. Allen, President of the Chicago Opera Association

late Henry E. Voegeli, associated with the orchestra for more than 40 years, will not be announced until the end of the current orchestral season. A man of the outstanding personality and executive capabilities of Mr. Voegeli is difficult to find.

Plans of the Women's Symphony for the 1944-45 season have not been completed, although its schedule regularly lists four concerts in Orchestra Hall with soloists appearing in the Fall and Winter months.

Ravinia Park Festival Promised

The Ravinia Park Festival, six weeks of concerts by the Chicago

(Continued on page 257)



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—Chicago Tribune, Claudia Casidy



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—News Dispatch, Michigan City, Ind., Aug. 9

Chicago



Arthur Wisner, Western Manager of
Columbia Concerts Corporation

(Continued from page 256)

Symphony directed by guest conductors, will be given unless unforeseen circumstances should compel its cancellation. The Festival begins the latter part of June with four concerts a week, Tuesday, Thursday and Saturday evenings and Sunday afternoons. Detailed information as to conductors and programs will not be available until later.

The 15th annual Chicagoland Music Festival, sponsored by the Chicago Tribune Charities, Inc., will be held the third Saturday evening in August in Soldiers Field. Philip Maxwell, general director since the first festival, has an able corps of assistants including Henry Weber, general musical director; Edgar Nelson, general choral director; Capt. Howard Stube, chairman of instrumental contests; Fred Miller, field supervisor; Mrs. Edmund J. Tyler, in charge of voice and choral contests; Carl Craven and Frank Bennett, community song leaders.

Elimination of entrants is judged by preliminary contests held throughout the Middle West, the winners taking an active part in the festival. The latest idea in massed instrumental and vocal music, is introduced at this time, more than 5,000 persons taking part in the impressive program.

Enjoyment of Music Series

The History and Enjoyment of Music series, managed by the Allied Arts Corporation, Edgar L. Goldsmith and Warren E. Thompson, will be continued next season, with the 11th annual schedule of eight important concerts and recitals, given in Civic Opera House. Still to be heard on this season's series are Gladys Swarthout, mezzo-soprano, on Feb. 13 and Lawrence Tibbett, baritone, on March 5. The Allied Arts Corporation was also to present Yehudi Menuhin, violinist, in a concert at Orchestra Hall on Feb. 6.

The Adult Education Council's



Harry Zelzer, Concert Manager and
Opera Impresario

Musical Arts Piano Series of six concerts, Ralph McCallister, director, was to present Josef Hofmann, pianist, on Feb. 1; John Kirkpatrick will appear on March 7, and a pianist, to be announced later, will replace Guiomar Novaes, scheduled for March 21, Miss Novaes having been obliged to cancel her appearance for that date.

Next season's series will follow the same general pattern—six concerts by pianists, one a debut appearance selected by contests sponsored by the Adult Education Council and the American Society of Musicians during the Spring and early Summer of 1944.

Spring Recitals Listed

Bertha Ott has the following recitals scheduled for February through April: Viana Bey, pianist, on Feb. 6; Laura Stroud, pianist, in two Brahms programs, Feb. 10 and March 19; Adelaide Bradley, dramatic soprano, on March 3; Barbara Malott, soprano, on March 28; Esther Doby, soprano, on March 28, and Marie Ambrosini, soprano, on April 21. All will be given in Kimball Hall.

Harry Zelzer, manager, has a number of important concerts and special attractions scheduled for the balance of this season at the Civic Opera House and also the Eighth Street Theatre and is busy lining up an active list for the 1944-45 season.

Warren DeMotte, manager of Ilse Maren, Owen Berger and Ida Hartman, pianists, announces a series of concerts by Miss Maren in Curtiss Hall during March and April, one a joint appearance with Dr. Oswald Jones, musicologist. Mr. Berger, ex-



Bertha Ott, Concert Manager

ponent of Beethoven music, will give a concert in Carnegie Hall in New York on Feb. 28 and Miss Hartman is to give a series of concerts in the East during February and March.

Dvorak and Brahms Choral Works

The Apollo Musical Club, Edgar Nelson, conductor, will present Dvorak's Stabat Mater and Brahms' Requiem, in Orchestra Hall on Wednesday evening, March 29. The assisting artists will be Florence Edwards, soprano; Ruth Heizer, contralto; Ralph Nylund, tenor, and Bruce Foote, baritone. The Chicago Symphony will also take part.

The Swedish Choral Club, Harry F. Carlson, conductor, will give a Spring concert in Orchestra Hall, also the Marshall Field & Co. Choral Society, directed by Edgar Nelson, with a prominent artist as guest soloist.



D. L. Cornet, Western Manager of
Civic Concerts Service

Lucy Atkinson will direct the Woman's Benefit Association chorus, an international insurance group, in a concert in downtown Chicago in the early Spring. Miss Atkinson is active with the Chicago Artists Association, which presents monthly member recitals in Curtiss Hall.

The Paulist Choristers of Chicago, headed by Father Eugene F. O'Malley, will give its annual concert in Orchestra Hall early in May. This organization, 40 years old, has been directed by Father O'Malley during the past 16 years. The Paulist Choristers are giving concerts at Army and Navy cantonments throughout the Middle West and will spend the Summer at the Paulist Choir Summer School in Rhinelander, Wis.

The Civic Music Association will hold its 31st annual festival in Orchestra Hall early in May, Marx E. Oberndorfer directing a children's chorus of more than 500.

Other choral groups to be heard during the Spring are the Chicago Bach Chorus, the Chicago Symphonic Choir, the Chicago Welsh Male Choir, the Art Institute Chorus, the Svi-

(Continued on page 258)

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Father Eugene F. O'Malley, Director of the Paulist Choristers of Chicago



Edgar Nelson, Conductor of the Apollo Musical Club



Lucy Atkinson, Directress of the Women's Benefit Association Chorus



Warren E. Thompson, Manager, Allied Arts Corporation



Edgar L. Goldsmith, Manager, Allied Arts Corporation



Moffett Studio
Ralph McCallister, Director of the Adult Education Council's Musical Arts Piano Series

(Continued from page 257)

thold Singing Society, the Norwegian Singers' League and many smaller choral groups, heard individually or in combination with other choral organizations.

The American Opera Society will continue its presentation of operas in English in Kimball Hall and the Eighth Street Theatre in the Spring, giving younger singers an opportunity to appear in opera.

The Department of Music of the University of Chicago has two more of its interesting composers' concerts to be given in Leon Mandel Assembly Hall on Feb. 15 and April 7. Paul Hindemith presents his compositions on Feb. 15 and American composers are to be heard at the last concert, April 7.

A new series of chamber music

concerts, recently inaugurated by the department, the second of a series of four, was to be given on Feb. 11, by the University Chamber Orchestra, conducted by Hans Lange. The program includes a Handel Concerto Grosso, Haydn's "Maria Theresa" Symphony and a Mozart Concerto for bassoon and orchestra, played by Clarke Kessler of the Chicago Symphony. Isaac Stern, violinist, and his accompanist, Alexander Zakin, will give a recital as the third number of the series and the final concert, on April 21, will be presented by the Philharmonic String Quartet, the program including Verdi's String Quartet and the song cycle for voice and string quartet, "Die Junge Magd," by Paul Hindemith.

Chicago Symphony Visits Milwaukee

Soldier - Pianist Gains Hearty Applause With Symphony Forces

MILWAUKEE.—The Chicago Symphony's outstanding season continues to the satisfaction of audiences who are thankful that Margaret Rice brings us ten concerts each year. The guest artist on Nov. 29 was Leonard Pennario, a rising young pianist who is now in the Army. He played the Rachmaninoff Concerto No. 2 in C Minor and thrilled the audience with the beauty and vitality of his musicianship. The orchestra, under Désiré Defauw, played Beethoven's Symphony No. 3 and Cherubini's "Anacreon" Overture.

Alexander Brailowsky gave a piano recital on Dec. 1 in the Civic Concert Association course. It was an evening long to be remembered. The Ballet Theatre was a later attraction.

Light Opera Given

On Dec. 2 the Milwaukee Light Opera Co., sponsored by the Municipal Recreation Department, gave "Mlle Modiste" in the auditorium of the Girls Trade and Technical High School, with Mrs. Lorna Warfield as director. "Hansel and Gretel" was given on Dec. 11.

"Messiah" was sung by the Arion Musical Club with Virginia Sieger,

Opal Adams, Howard Jarratt and John MacDonald as soloists. Hermann A. Nott conducted.

The Arion Musical Club also brought John Charles Thomas, who sang to an audience of 4,000. Carroll Hollister accompanied and played solos.

ANNA R. ROBINSON

Chicago Musicians Heard in Recitals

CHICAGO—Merle West, member of the piano faculty of the American Conservatory, presented Kay Maricher, Tamara Baskoff, Dorothy Byrd, Mary Ella Whitney, Odessa Steward, Joseph Baker and Pfc. Oland Gaston in recital in the Conservatory recital hall on Jan. 15.

Edward Collins of the American Conservatory faculty played a number of his own piano compositions at the Jan. 18 meeting of the American Opera Society. Nancy Carr, soprano, pupil of Theodore Harrison, sang a group of songs composed by Mr. Collins and an aria from his opera "Daughter of the South". Robert Hawley, baritone, pupil of Louis Rousseau, was heard in a song recital at the Chicago Service Men's Center, No. 2, in December.

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Dr. Serge Koussevitzky, Conductor of the Boston Symphony

By GRACE MAY STUTSMAN

BOSTON

AT this moment of writing there have been no further war casualties among the musical groups in Boston, an encouraging circumstance. Encouraging also are the many capacity houses for a considerable number of our musical events. Service men and women form a substantial portion of these audiences.

Bostonians have been proud to welcome these friends in uniform and foremost among the organizations extending courtesies to them each week has been our Boston Symphony and its conductor, Serge Koussevitzky, now entering his 20th year as resident conductor. He and the orchestra are carrying forward perhaps the heaviest schedule of any season since Dr. Koussevitzky became affiliated with this orchestra. Certainly the activity more than matches any which has been experienced during peace times, owing to the extra-curricula work pertaining to the war effort.

Orchestra Tours

In addition to its customary 24 Friday and Saturday concerts, six Monday and Tuesday events and the Cambridge series in Sanders Theater, the orchestra regularly takes a week "on tour" five or six times during the winter season. Beginning with an appearance in Providence a typical out-of-town itinerary includes Northampton, New Haven, Worcester, Philadelphia, New York, Brunswick (Me.) and Providence again. In the face of transportation difficulties, it seems little short of amazing that the management can adhere to such a schedule.

The formal Boston season closes with the pair of concerts on April 28-29 and on the afternoon of April 30, the orchestra is giving Bach's B Minor Mass in a Pension Fund Concert, the soloists for which are yet to be announced. Before the end of the season, the orchestra will present the "Missa Oecumenica," by Gretchaninoff, with soloists and chorus. Among the artists who are yet to be heard with the orchestra are Vladimir Horowitz and Rudolf Serkin, pianists, and Lily Pons on a program for which her husband, André Kostelanetz is to be guest conductor.

"Pop" Concerts in Symphony Hall

With the close of the symphony season, Pops are scheduled to take possession of Symphony Hall and some 80-odd members of the orchestra will again play under the direction of Arthur Fiedler. Tables will replace the stern rows of seats on the

floor and a discreetly gay evening is promised any one who enjoys good music informally dispensed.

Bostonians have every reason to believe that Pops will be succeeded by the Esplanade Concerts on the Charles River Embankment again this coming Summer, with Mr. Fiedler conducting



Arthur Fiedler, Conductor of the Boston "Pops" Concerts

the musicians which are virtually the Pops orchestra transplanted to the handsome Hatch Memorial Shell.

The Youth Concerts, offspring of the Boston Symphony and conducted by Wheeler Beckett, have again enlisted the services of orchestra members for six distinguished concerts in Symphony Hall on late Wednesday afternoons. The remaining programs are scheduled for Mar. 22, and April 12 and 26. Considering the lack of chartered buses which in the past have brought school children from dozens of towns and cities remote from Boston, the attendance has been remarkable. Mr. Beckett is to be congratulated upon having brought these concerts to a triumphant sixth season, despite handicaps and discouraging situations.

Last year a musical disappointment was the canceled visit of the Metropolitan Opera Association. This year the directors have every hope for a week's season beginning April 17 and many details of the visit are already well in hand.

City Less "Choral Conscious"

Boston, be it written with some chagrin, is not the choral-conscious city which it once was, yet the Handel and Haydn Society continues to draw a capacity audience with its annual presentation of "Messiah" and others of the standard oratorios and choral works, under the baton of Dr. Thompson Stone. On March 26 it will perform the Bach's "St. Matthew Passion".

Another singing society of slightly different type is the People's Choral Union. Its regular conductor, Stanley Hassell now being a member of the armed forces, the governing board invited Francis Findley to be its guest conductor, and it is hoped that the Union will give a concert in Jordan Hall this Spring.

One of the dependables among our musical organizations is the Boston Civic Symphony, founded by Joseph Wagner who has been its only conductor. The orchestra this year enters its 18th consecutive season. Its personnel comprises both men and women, a sociable mixture of the young and not so young who enjoy playing the better sort of symphonic literature.

Boston



Right: The Boston Society of Ancient Instruments

Samuel Kitrose

Mr. Wagner makes it a point to place a work by an American composer upon each program, and the concerts are usually given in Jordan Hall. On Feb. 24, however, Jan Veen and his dancers are to assist the orchestra in the world premiere of Mr. Wagner's own composition, "The Hudson River Legend", and the performance will take place in New England Mutual Hall. The final concert will occur in Jordan Hall on May 4, when Percy Grainger will be the soloist.

Concerts on Ancient Instruments

The Boston Society of Ancient Instruments, of which Alfred Zighera is musical director is again offering its choice programs this season. The group performs no work written later than 1800 upon instruments such as the harpsichord and a complete chest of viols, including the viola da gamba which Mr. Zighera has mastered.

With three resident string quartets Other members of the group include Gaston Dufresne, Paul Federowsky, in Boston it would seem that no one its usual three concerts in Brown Hall. The first concert took place in January; the second will occur on Feb. 20, with Beveridge Webster as soloist in the Bloch Piano Quintet and the Fauré Piano Quartet. The final program will be given Mar. 26. Younger in point of years but thoroughly artistic in personnel is the Boston Conservatory String Quartet, sponsored by the Boston Conservatory of Music. Two concerts of the winter series have already been given and the final one will be presented on March 26.

More widely known is the Stradivarius String Quartet. Collectively speaking, the quartet is a member of the faculty of the College of Music of Boston University. In co-operation with the Elizabeth Sprague Coolidge Foundation the College of Music is offering the quartet in another series of six concerts pertaining to the history of the string quartet and related forms of chamber music. The concerts are given in Jacob Sleeper Hall once a month, the remaining dates being Feb. 16, Mar. 15 and April 12.

In addition to this activity, the College of Music, of which Alfred H. Meyer is Dean, presents its students in recitals which are open to the public, the program being of unhackneyed content.

A singing group which is a near-casualty, perhaps for the duration, is the Apollo Club, veteran male chorus of Boston. It continues to rehearse, however, under the direction of Dean Winslow Hanscom, in anticipation of a performance with the Boston Symphony Orchestra when the services of a male chorus will be required.

Library Concerts

The Boston Public Library is serving a grateful public with musical programs of interest and worth. Its lecture hall is usually filled for the vari-

ous events announced by posters in the library during the preceding week.

The free concerts which the Gardner Museum offers during the week and on Sunday afternoons, draw capacity audiences to its beautiful museum room, and the Boston Museum of Fine Arts is again opening its doors to Service Men and Women and their guests for the Sunday afternoon Victory Concerts. Arthur Fiedler is chairman of the programs this season.

Under the continued leadership of Mrs. John L. Myers, the Boston Morning Musicales are providing concerts of outstanding merit by outstanding artists in the ball room of the Hotel Statler.

It is heartening to find our music schools and conservatories carrying forward their programs with fortitude and courage. The New England Conservatory of Music, Quincy Porter, Director, has made some concessions to existing conditions, but its departments are still lively, with the Opera School planning a program for March 3, under the direction of Boris Goldovsky. No scenery will be used this year, however, owing to the more stringent fire laws which have recently been enacted in Boston. The conservatory orchestra, conducted by Mr. Porter, will give its usual number of concerts and various public recitals of miscellaneous nature will be given by students of the vocal and instrumental departments.

The Boston Conservatory of Music, Albert Alphin, Director, has this year acquired Harold Rubens, pianist, as a faculty member, together with Hugo Norden, Mus. B., who succeeds David Holden in the department of Theory and Composition. Mr. Holden goes to Mt. Holyoke College to become a member of the music faculty in Feb.

(Continued on page 262)



Mishima
Aaron Richmond, Manager of the Celebrity Series of Concerts

Philadelphia



Eugene Ormandy, Conductor of the Philadelphia Orchestra



David Hocker, Manager of the Philadelphia Opera Company and of Robin Hood Dell



Ezra Rachlin, Conductor of Philadelphia Opera Performances



Saul Caston, Associate Conductor of the Philadelphia Orchestra

By WILLIAM E. SMITH

PHILADELPHIA

PHILADELPHIA'S 1943-1944 calendar is quite full with the Philadelphia Orchestra leading as the city's premier musical institution. Currently observing its forty-fourth season and, according to Earl McDonald, manager, in good box-office health, the organization has a substantial home schedule: 28 pairs of Friday afternoon-Saturday night concerts, 10 Monday evening concerts, five Concerts for Youth, five children's concerts and a set of Pops. The majority are in charge of Eugene Ormandy, now in his eighth year. Bruno Walter, the only guest-conductor, will conduct several concerts in mid-February. Saul Caston, associate conductor, will also be heard in February concerts, including one each in the Youth and Children's series.

Soloists with Orchestra

Several soloists have already come and gone. Booked for the near future are Zino Francescatti, Efrem Zimbalist, William Primrose, Alexander Brailowsky, Marisa Regules, Marian Anderson and William Kincaid. The Youth and Children's concerts have their own soloists and special attractions.

In tone, responsiveness and other

qualities of performance the orchestra continues to uphold its reputation as one of the nation's major symphonic bodies. The present personnel numbers 102, including five women. On leave in the Armed Forces are 11 musicians.

Notable in the scheme of programs is a timely United Nations Cycle, giving prominence to works of past and present composers of our own country and of our Allies in the war. American music is well represented otherwise and pieces by contemporary European and Latin-American musicians appear frequently on regular programs.

Out-of-Town Dates

Besides its Philadelphia concerts the Orchestra is giving the customary concerts in New York, Baltimore and Washington.

In addition there are other out-of-town engagements in Trenton, Harrisburg, Hartford, Richmond, Pittsburgh, Buffalo, Toronto, Ann Arbor and Saginaw. Then too, there will be occasional performances at various Army and Navy centers. A series is sponsored by the recently-formed Philadelphia Orchestra Pension Foundation. Two of the projected events have engaged the Orchestra and a third concert is in view with Arturo Toscanini as conductor. Other programs will enlist the Budapest String Quartet and the American Society of the Ancient Instruments.

Plans for Dell

With Manager David Hocker's recent announcement as to the signing of an agreement between Robin Hood Dell Concerts, Inc., and the local musicians' union, initial steps have been taken for a 1944 Summer series at the famous outdoor auditorium in Fairmont Park. As formerly, the season will run seven weeks and a 90-piece orchestra is to consist largely of Philadelphia Orchestra musicians. 1944 will mark the Dell's fifteenth birthday. Henry E. Gerstley is president of the Dell concerts.

The Boston Symphony, the only orchestra from another city on Philadelphia's roster this season, will be heard as usual under Philadelphia Forum auspices on March 29. The Pennsylvania Philharmonic, founded and conducted by Luigi Carnevale and consisting of professional musicians, an-

nounces three concerts, with youthful soloists and new American compositions. The American Little Symphony, Joseph Barone, founder-conductor, plans a pair of concerts. Mr. Barone makes up his ensemble from Philadelphia Orchestra instrumentalists and features young American composers, soloists and guest-conductors in local debuts. The town's semi-professional and non-professional orchestras are proceeding with their series. Among these are the Women's Symphony and the Germantown Youth Orchestra, both led by J. W. F. Leman; the Germantown Symphony, led by Arthur Bennett Lipkin; the West Oak Lane Symphony, headed by Dr. Harry J. Peoples; the Roxborough Symphony, conducted by Leonard DeMaria; the Old York Road Symphony under Louis Angeloty.

Philadelphia Opera Plans

The Philadelphia Opera Company, Henry E. Gerstley, president; David Hocker, general manager, is in its sixth and busiest season with an extensive touring schedule. Sylvan Levin, artistic director, resigned recently and Ezra Rachlin, associate conductor, is leading all performances on tour. The company has entered in its 1943-44 season with an initial tour of 24 dates in New York State, New England, Indiana, Ohio, Pennsylvania and Canada, and a Philadelphia festival of 14 performances at the Erlanger Theater. The repertoire includes "Carmen", "Faust", "Tosca", "The Bat", "The Barber of Seville" and "Iolanthe". Currently the organization is busy on a journey that started January 5 and is due to continue until early the end of March, the itinerary listing 68 cities.

There is the likelihood of a trip to Pacific coast cities in the Spring if plans now in process are realized. The tours are under management of S. Hurok and National Concerts and Artists. "The Bat" and "Carmen" have been chosen for the road, the former for greater number of presentations.

The principal singers are Helena Bliss, Jayne Cozzens, Camille Fischelli, Brenda Miller, Marie Montain, sopranos; Alice Howland, Betty Baker, mezzo-sopranos; Jean Handzlik, contralto; Joseph Laderoute, Gilbert Russell, Robert Stuart, John Scott, tenors; John DeSurra, Floyd Worthington, Ludlow White, Charles Dubin, bari-

tones; Michael French and Seymour Penzner, basses. Musical direction is temporarily in the hands of Mr. Rachlin, associate conductor, and Robert Ross is stage director. The company maintains its own orchestra and choral ensemble with singers, instrumentalists and others, the traveling troupe numbers about 70.

Besides Mr. Gerstley, officers of the organization include Mrs. Efrem Zimbalist, chairman of the board of directors; Mrs. John White Geary and Mrs. William T. Tonner, vice-presidents; Mrs. Charles R. Tyson, secretary; E. Raymond Snedaker, treasurer. Deems Taylor and Felix Morley, are among the directors.

LaScala Expansion

Past months have witnessed an impressive expansion of the activities of the Philadelphia LaScala Opera Company, Mrs. Walter A. Knerr, president, and Francesco Pelosi, general manager. Preceding its performances at the Academy of Music, the company spent a very successful week in Detroit. A re-engagement in Pittsburgh is set for the Spring and next Autumn will bring another stay in Detroit and the inauguration of annual journeys to Cleveland, a ten-year contract having been signed recently with musical interests in that city. Baltimore is regularly established as a nearby center for yearly performances and Impresario Pelosi states that negotiations are being worked out for appearances in other cities.

Ten evenings were planned for Philadelphia. Past are "La Gioconda",

(Continued on page 261)



Henry E. Gerstley, President of the Philadelphia Opera Company and the Dell Concerts



Mrs. Walter A. Knerr, President of the Philadelphia La Scala Opera Company

Philadelphia



William K. Huff, Executive Director of the Philadelphia Forum

(Continued from page 260)

"Cavalleria Rusticana" and "Pagliacci", "Tosca" and "La Traviata". In prospect are "Lucia di Lammermoor", Feb. 2; "Aida", Feb. 23; "La Bohème", Mar. 8; "Il Trovatore", Mar. 22; "Rigoletto", April 12 and "Carmen", May 3. Participating as guest members of casts are the Metropolitan Opera artists, Stella Roman, Bruna Castagna, Hilda Reggiani, Giovanni Martinelli, Nino Martini, Armand Tokatyan, Nicola Moscona, Salvatore Baccaloni, Carlo Morelli, Francesco Valentino, Louis d'Angelo and Wilfred Engelman. Other singers include Vivian della Chiesa, Dorothy Kirsten, Sydney Rayner, Claudio Frigerio, Elda Ercolle, Angelo Pilotto, Nino Ruisi, Francesco Curci, Georgiana Burdon, Mildred Ippolito. Conductors are Giuseppe Bamboschek, Carlo Peroni and Herbert Fiss; stage direction is in the hands of Benjamin Altieri and ballet, in charge of William Sena.

Adhering to the more popular operas produced in orthodox fashion with stellar personalities to the fore and keeping prices within reach of the average pocketbook, the company has gained a large public here and virtually every performance is a sellout with hundreds turned away. Officers in addition to Mrs. Knerr are Mrs. Robert R. Titus, vice-president; C. Russell Corson, secretary, and Mrs. William H. Biester, Jr., treasurer.

For 1943-44 the Metropolitan Opera Association has ten Philadelphia performances scheduled, an increase of three over 1942-43. The operas produced to date have been "Carmen", "Die Walküre", "Rigoletto", "The Tales of Hoffmann", "Un Ballo in Maschera" and as a double bill, "Salome" and "Gianni Schicchi". Audi-

ences have crowded the Academy of Music. Promised for the next weeks are "Norma", Feb. 1; "Falstaff", Mar. 7; "Pelléas et Mélisande", Mar. 21, and "Parsifal", Apr. 4.

All Star Series in Tenth Year

The Philadelphia All Star Concert Series managed by Emma Feldman,



Emma Feldman, Manager of the Philadelphia All-Star Concert Series

now in its tenth anniversary season, is an essential factor in the city's musical life. On the series there will still be recitals by Ezio Pinza and Artur Schnabel at the Academy of Music Feb. 3 and March 9. Miss Feldman also announces Academy of Music appearances by José Iturbi, Feb. 18; the Don Cossacks, Feb. 24; Argentinia, Pilar Lopez and Ensemble, Mar. 14; Jascha Heifetz, Mar. 23. In addition she will sponsor the Ballet Theatre for a return engagement in April.

Form Activities

The Philadelphia Forum, in its 23rd year, follows customary practice of placing a large number of musical and choreographic programs on its list. William K. Huff, executive director, announces a performance at Academy of Music by the Ballet Russe de Monte Carlo, Feb. 10; Alec Templeton, Feb. 21; Boston Symphony Orchestra, Mar. 29; Sergeant Eugene List, Apr. 11.

Embarked on its third season, the Philadelphia Pianists Association has given one concert and two others are announced for Feb. 14 and Mar. 13. Appearing will be Teresa Perazzoli,

Myra Reed, Florence Frantz, Eugenie Miller, Mildred Whitehill-Richter, Joseph Lockett, Barbara Elliott, Edith Gross and Anna Burstein-Bieler.

Dedicated to contemporary solo compositions and chamber music, the Twentieth Century Music Group is in its fifth season with two concerts past and others arranged for this and the following months. Furthering the performance of American Music, the Philadelphia Chapter of the National Association for American Composers and Conductors has finished three recitals and two more, Feb. 21 and Mar. 20, are in preparation.

The American Society of Ancient Instruments, Ben Stad, founder and director, looks forward to its sixteenth annual festival, Mar. 30 and 31, at the Ritz Carlton. Predominant three programs will be compositions ranging from the 16th to 18th centuries. A present-day piece (a premiere) will be a viola d'amore quartet by William



Efreim Zimbalist, Director of the Curtis Institute of Music

Schwartz. Soloists are to participate, Yves Tinayre, and William Kincaid, principal flutist of the Philadelphia Orchestra have been announced. The original Society, Ben Stad, viole d'amour; Jo Brodo, pardessus de viole; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, clavecin, will be joined in some works by Benjamin Gusikoff, viole de gambe, and Mrs. Colgate W. Darden, Josephine Cochran, Gordon Kahn and Dr. A. Pepinsky, viole d'amore players. The Society with Julea Stad as clavecin soloist is also



Blackstone
Mrs. Efreim Zimbalist (Mrs. Mary Louise Curtis Bok), President of the Curtis Institute

listed for the Philadelphia Orchestra Pension Foundation series and more recitals are billed for Wilmington, Del. and other cities.

A Spring series by the Curtis String Quartet, another of Philadelphia's foremost chamber music ensembles, is announced. The group, Jascha Brodsky and Charles Jaffe, violins; Max Aronoff, viola, and Orlando Cole, cello, recently gave four concerts with great success under auspices of the Chamber Music Society. They have also been heard on tour.

The Philadelphia Art Alliance through the music committee headed by Dr. Thaddeus Rich will provide the American composer William Schuman; Lukas Foss, composer-pianist, and the winners in the Philadelphia Orchestra 1943-1944 Youth Concerts Soloists Contest at coming concerts.

Music Club Celebrates

Celebrating its Golden Jubilee, the Matinee Musical Club under the presidency of Mrs. Thomas Hunter Johnston goes forward with fortnightly concerts at the Bellevue-Stratford. Among future guest artists are Jennie Tourel, mezzo-soprano, and Dolores Miller, violinist. Vocal and instrumental soloists from the membership as well as the club orchestra, Ben Stad, conductor; the vocal ensemble, Nicholas Douthy, leader; the chorus, Dr. Harry Sykes, leader, and other intra-mural groups will also appear.

The Philadelphia Music Club, Mrs. Elmer Carey Johnson, president, will present its chorus, Dr. H. Alexander Matthews, conductor, and club artists, for the balance of its concerts. The

(Continued on page 263)

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in

Philadelphia

and New York

This Spring

Boston



Wheeler Beckett, Conductor of the Youth Concerts

(Continued from page 259)

ruary. Jan Veen, who joined the faculty of the conservatory as head of the dance department this year, will present his Studio Dancers in two or more programs during the Spring term.

The Longy School of Music, Melville Smith, Director, announces Marjorie Church Cherkassky and Verona Durick as new faculty members in the piano department. The Edgar Curtis String Orchestra is also now affiliated with the school and Mr. Curtis is a member of the Chamber Orchestra and Ensemble faculty of the school.

The Longy School again sponsors its Open House Faculty Concerts on Tuesday evenings, and on Feb. 15 presents Messrs. Wolfe Wolfsohn, Ivan d'Archambeau, and Melville Smith, in trios by Mozart, Martinu and Schubert. On Feb. 29, the Edgar Curtis String Orchestra, Edgar Curtis conductor, will give a concert, assisted by faculty members David Bacon, piano, and Harvey Brigham, clarinet. The program includes a first performance of Dances for Chamber Orchestra by Hovanes, the C Minor Piano Concerto by Beethoven, an Overture on Yiddish Themes for Clarinet and Orchestra by Prokofieff and the Mozart Symphony No. 33. This concert will be given in the Agassiz Theater, Radcliffe College.

Concert management in Boston has changed somewhat of late. The Affiliated Lecture Management has been taken over by Margaret Richardson, who replaces Melvin Ross, and Esther Snow Carter is no longer listed on the available records. A. H. Handley, senior among our music managers, continues to serve schools and colleges with the best talent to be procured, but he confesses that his great ambition now is to give talented young musicians an opportunity to try their wings. Mr. Handley believes that greater emphasis should be placed upon securing a hearing for the youngsters who have taken their music



Quincy Porter, Director of the New England Conservatory of Music

the hard and serious way.

Demeter Zachareff is furthering the cause of good music in communities remote from Boston, but acknowledges that restricted transportation facilities make it difficult to move ensemble groups such as the Boston Sinfonietta, of which Arthur Fiedler is conductor. Under Mr. Zachareff's direction, Roland Hayes is scheduled to give a concert in New England Mutual Hall in March.

The Celebrity Series of Concerts



Dr. Thompson Stone, Conductor of the Handel and Haydn Society

presented by Aaron Richmond for the past few years appears to have been successfully launched again this season. In addition to the artists definitely grouped in this subscription series, Mr. Richmond also offers individual artists and ensembles. Among the events he will sponsor during the Spring are concerts by E. Robert Schmitz, Feb. 12, Lotte Lehmann, Feb. 13, Claudio Arrau, Feb. 20, Mischa Elman, Feb. 22, Don Cossacks, Feb. 22, Budapest String Quartet,



Anita Davis Chase, Promotion Manager for Opera in Boston

Feb. 27, Jascha Heifetz, Mar. 5, Ballet Russe de Monte Carlo, Mar. 8 through the 11th, Hilda Banks, Mar. 12, and Louis Kaufman, Mar. 14.

Anita Davis Chase is entering her 17th year as promotion manager of opera in Boston. In the days when the Chicago Opera Company visited us, Mrs. Chase was the person who took your complaints or your compliments equally in her stride. Now that the Metropolitan Opera Association visits us she continues to give her service.

Mrs. Chase is confining herself largely to war benefits and war work. She is a valued member of the Boston Soldiers and Sailors Committee as well as other groups. She is planning a concert for the benefit of the United Nations War Fund.

Stravinsky Leads Boston Symphony

Composers Includes New Works on Programs of His Concerts

BOSTON—An exciting fortnight in the life of the Boston Symphony recently elapsed. The first excitement was Igor Stravinsky, who was conductor, on Jan. 14-15, of a pair of programs devoted exclusively to his own works. The second excitement was Vladimir Golschmann, conductor of the St. Louis Symphony, who took over the conductorial duties temporarily relinquished by Dr. Koussevitzky, who was absent on his customary mid-season holiday of two weeks.

Mr. Stravinsky had selected his Symphony in C, Four Norwegian Moods (first performance), Suite from the Ballet "Pulcinella", "Circus Polka", and the "Jeu de Cartes". The symphony was completed in 1940, first performed by the Chicago Symphony, with the composer conducting, and was first made known to Bostonians in 1941, when Mr. Stravinsky again conducted.

The Norwegian Moods were such in name only. The composer himself admits that "the title 'Moods' must not be interpreted as 'impression' or 'frame of mind'. It is purely a mode, a form or manner of style without any assumption of ethnological authenticity. The simple title 'Four Moods' would have answered equally well. The 'Circus Polka' did not lack piquancy, and Mr. Stravinsky ordered a repeat performance, breaking a "no encore" precedent for the second time within memory. The first

time was the occasion of a repetition of "The Bumble Bee" in a memorable performance conducted by Dr. Koussevitzky.

Mr. Golschmann's appearance at the concerts on Jan. 21-22 was warmly welcomed. His program included the Beethoven Symphony No. 3, the Roussel Suite in F, Op. 33, Satie's Two "Gymnopédies" orchestrated by Debussy and the Ravel "Rapsodie Espagnole". The "Eroica" was a stimulating experience, winning for the conductor spontaneous applause which he shared with the orchestra. The Roussel suite is musically interesting. The Ravel "Rapsodie Espagnole" had not been heard at these concerts since 1938. The performance was sensitive and brilliant.

GRACE MAY STUTSMAN

Symphonic Ensemble Will Aid Natives

The opportunity to make a formal New York concert debut as soloist with or conductor of a complete symphonic ensemble is extended to Young American artists by the New York Little Symphony, scheduled to hold auditions on four Sunday afternoons, beginning Feb. 6 and ending May 1, in the Carnegie Chamber Music Hall.

Sufficiently qualified musicians, unable to appear for an audition in New York, may also be heard in their home cities under special arrangements made with members of the New York Little Symphony's Honorary National Board.

The New York Little Symphony, able to appear for an audition in New York Philharmonic-Symphony, is now in its second season under the direction of Joseph Barone, its founder. The organization holds the three-fold purpose of providing New York

orchestral debuts for young American executive musicians; offering first hearings and repetitions of significant new American compositions; and presenting rarely heard unpublished music with a chamber ensemble of the size for which the early classical composers wrote.

Trained Musicians Eligible

Any trained musician—whether instrumentalist, vocalist or conductor—is eligible to be heard in the New York Little Symphony's auditions, provided he or she is a native or a naturalized American who has spent the better part of his life in this country; and provided that he has never had a previous appearance with a professional orchestra in a large city and received daily newspaper reviews.

Applications for an audition must be made in writing, addressed to Joseph Barone at Bryn Mawr, Pennsylvania, whereupon an application blank calling for complete information with regard to training and background will be sent the candidate. Composers with published or unpublished works for chamber orchestra not yet performed by a professional ensemble in a large city are likewise invited to submit their works to Mr. Barone for possible performance by the New York Little Symphony during the remainder of its season.

To date, more than 4,000 young talents have been heard by Mr. Barone. Many of the young artists presented in orchestral debuts by the American Little Symphony in Philadelphia and the New York Little Symphony have thereby been launched on promising careers. Among them are Margaret Harshaw, Ezra Rachlin, Veda Reynold, Lukas Foss, Alan Hovanes, David Diamond, Alvin Ettler and Burrill Phillips.



Demeter Zachareff, Concert Manager



Joseph Wagner, Founder of the Boston Civic Symphony

Philadelphia



Wanamaker-Underwood & Underwood
Mrs. Thomas Hunter Johnston, President
of the Matinee Musical Club

(Continued from page 261)

Duo Music Club, Mrs. J. Harry Halt, president, is in the running with monthly assemblies and musical programs.

The Philadelphia Music Teachers Association, Lewis James Howell, president, is getting ready for a gala charter presentation banquet at the Bellevue-Stratford in the Spring. The organization is now in its 53rd season. The Philadelphia Music Teachers Forum, Mrs. F. Genevieve Lord, president, gathers regularly for consideration of teaching methods and related matters. As in former years, the Junto adult educational movement embodies courses in music appreciation. Louis Kazze is again in charge as director and pianist-lecturer and guest musicians collaborate. Frances McCollin's talks on Philadelphia Orchestra programs continue.

Bach Festival Outlined

Devotees of choral music are awaiting the sixth annual Philadelphia Bach Festival on May 12 and 13. At three concerts there will be heard church cantatas conducted by James Allan Dash, by the Philadelphia Bach Festival Chorus of 150 voices; a quartet of soloists, Frances Greer, soprano; Jean Watson, contralto; Harry Danner, tenor, and Harry Martyn, bass, and a large instrumental ensemble of Philadelphia Orchestra musicians supplemented by harpsichord and organ. The festival is supported by the Philadelphia Choral Festivals Society and as before will be held in St. James's P. E. Church. English translations by Henry S. Drinker, president of the Society, will be used. In the same church on May 4, Bach's Mass in B Minor will be offered by the Choral Society of Philadelphia as the concluding event of its 47th season under



Francesco Pelosi,
General Manager
of the Philadelphia
La Scala
Opera Company



Susan Hoeller
Jascha Horenstein, Director of
the Philadelphia Academy of
Vocal Arts



Henry S. Drinker,
President of the
Choral Festival
Society



Photo-Crafters
Mrs. Elma Carey Johnson, President of
the Philadelphia Music Club



James Allan
Dash, Music Di-
rector of the
Choral Festival
Society



Harold W. Gil-
bert, Conductor
of the Mendels-
sohn Club



Luigi Carnevale,
Conductor of the
Pennsylvania Phil-
harmonic



Arthur Cohn,
Music Director of
the Symphony
Club

Henry Gordon Thunder. Dr. Thunder who lately marked his 78th birthday, is also conductor of the Fortnightly Club.

Other choruses rehearsing for Spring dates are the Mendelssohn Club, Harold W. Gilbert, conductor; the Orpheus Club, Clifford E. Dinsmore, conductor; the Junger Maennerchor, Leopold Syre, conductor; the Paderewski Polish Choral Society, Walter Grigaitis, conductor; the Choral Art Society and the Delaware County Choral Society, Clyde R. Dengler, conductor.

Curtis Institute Recitals

At the Curtis Institute of Music a succession of exceptionally attractive faculty recitals will bring to the stage Efrem Zimbalist, director; William Primrose, Gregor Piatigorsky, Lea Luboshutz, Elisabeth Schumann, Alexander McCurdy and Miecio Horszowski. The institute is now in its twentieth season.

Beethoven is to the fore in a faculty series at the Philadelphia Musical

Academy. Jani Szanto, president-director, and Joseph Schwarz are playing all the composer's sonatas for violin and piano and a series of his string trios is programmed with Mr. Szanto, Erwin Groer and Thomas Elmer. Marjorie Tyre, harpist; Jascha Simkin, violinist, and Teresa Perazzoli, pianist, are also to be heard together, and Dr. A. Pepinsky will give a course of lectures on esthetics and music. The Academy is in its 74th year with the largest student body in several seasons and an expansion of teaching and community services.

The Philadelphia Conservatory of Music, Marie Ezerman Drake, director, announces a February chamber music concert by faculty members Boris Koutzen and William Bless, violins; Simon Asin, viola; Elsa Hilger, cello; Vincent Persichetti and Allison Drake, pianists; Edna Phillips, harpist. Later programs will include solo works and ensemble pieces by contemporary composers in a series at the Barclay as well as the usual student concerts. A feature of the extension work of the conservatory is a course of lecture-recitals by Olga Samaroff and assisting artists on music and its relation to other arts.

New Academy Director

The Academy of Vocal Arts is currently directed by Jascha Horenstein, engaged to serve until the return of Vernon Hammond, former director now in the Army. Mrs. Clarence A. Warden is president. The Operatic Workshop, providing training in the lyric drama for Academy students and those of outside co-operating teachers, is a significant activity with "Don Pasquale", "Hänsel and Gretel" and scenes from other operas to its credit. Students are also presented in recitals at Fort Dix and other military centers.

Faculty recitals by Genia Robinor, pianist, and others are to be given by



The American Society of Ancient Instruments,
Ben Stad, Founder and Director

choreographic programs. Temple University announces concerts by the Department of Music Education Chorus and other university organizations.



Joseph Barone,
Founder and
Conductor of the
American Little
Symphony



Henry Gordon
Thunder, Founder
and Conductor of
the Philadelphia
Choral Society

GUGLIELMO SABATINI

Conductor

PENNSYLVANIA SYMPHONY ORCHESTRA (PHILA.)
TRENTON (N. J.) SYMPHONY ORCHESTRA

Inquiries to 1401 Steinway Building, New York 19, N. Y.



Fritz Reiner, Conductor of the Pittsburgh Symphony

By J. FRED LISSFELT

PITTSBURGH, PA.

THE Pittsburgh Symphony Society continues to establish high standards for music in Pittsburgh, Fritz Reiner, with his assistant director, Vladimir Bakaleinikoff, sharing responsibilities and honors. The Buhl Foundation continues its generous contribution, so that the orchestra may play in the public schools.

As soloists to be heard this Spring are Szigeti, Menuhin, Piatigorsky, Beveridge Webster, the programs including a good average of American composers.

The Art Society discontinued its musical programs owing to the war,

but Dr. Thomas Arbuthnot, its president, announces an early revival of activity.

The Pittsburgh Orchestra Association sponsors four concerts, two by the Boston Symphony and two by the Philadelphia Orchestra, announced for April.

The Beegle concerts as usual were standing-room-only events, most of them coming early in the season, the Don Cossacks and Pinza recitals remaining for the coming months.

The newly organized Pittsburgh Concert Society is one of our most important groups stimulating local soloists selected by such eminent judges as J. Warren Erb, Franz C. Bornschein of Baltimore, and Vernon Hammond of Philadelphia. Among the winners of this honor were the sopranos, Edith Canter Lazear, Lucille Bauch, Ethel Sellers McGill; the pianists, Armand Basile and Patricia Gould; the violinists, Helen Witte and Grace Sutherland, beside the organist, Marjorie Casanova.

At the Young Men and Women's Hebrew Association we have the newcomers to the local concert stage, including this season William Kapell, pianist; Leonard Warren, baritone, and a Cavalcade of Jewish Music. Elie Siegmeister returned with his folk singers, and appeared as speaker for the In and About Pittsburgh Music Teachers Club.

Among the choirs, the Mendelssohn singers under Ernest Lunt included the annual "Messiah" and Parker's "Hora Novissima" with the B Minor Mass of Bach; the Bach Choir, under John Julius Baird, gives its annual "St. Matthew Passion" in Easter week, and among the very old and

Pittsburgh

Mrs. Thomas H. Morris, President, Tuesday Musical Club



Vladimir Bakaleinikoff, Assistant Conductor of the Pittsburgh Symphony



Edward Specter, Manager of the Pittsburgh Symphony

very new composers, a repeat performance of "Phoebus and Pan" in costume.

The Pittsburgh Opera Society will sing "Mignon" early in the Spring, and the jolly "Savoyards" continue their Gilbert and Sullivan for packed houses.

The New Friends of Music are responsible for chamber music with two concerts of the Budapest Quartet, a recital of Mozart, Schubert and Schumann by Artur Schnabel, a recital of 12th to 17th century music by Yves Tinayre, and a sonata recital by Schnabel and Huberman.

Scranton

By DR. D. E. JONES

SCRANTON, PA.

THE closing weeks of the present season promise a rich musical treat, fully in keeping with the rewarding weeks which have passed. The Scranton Philharmonic, directed by Dr. Frieder Weissmann, was to present Leonard Warren as soloist. On March 1, Marisa Regules will be soloist. Mrs. T. Archer Morgan is program director.

The Community Concert Association has billed Lily Pons for a date not yet set, and on March 15 the Pittsburgh Symphony will be the attraction at the Temple Auditorium.

The Temple Chorus (Gounod Evans), the West Scranton Oratorio Society (Eva M. Morgan) and the Green Ridge Oratorio Society (Jane Fray Kurtz) are resting after their performances of Handel's "Messiah". Each will, however, be heard in concerts later in the season, as well as the Junger Maennerchor (David Jenkins), Chopin Choir (Adam Pikulski), Consistory Chanters (Alfred Williams), Polish Roman Catholic Choir (Bernard Appleton), Electric City Ladies (Letty M. Parry) and the Schubert Ladies Choir (Gounod Evans).

The Schubert, a choir of forty young ladies, represents the cream of the younger voices of the city and is doing excellent work. Mr. Evans is fortunate in having Margaret Petherick as the accompanist for the Schubert and the Temple Chorus.

Notable among our musicians who have gone to war are Howard Anthony, Dean of the local A. G. O., Ferdinand Liva, conductor of the Scranton Amateur League, and Clifton Brecht, piano instructor at the Scranton Conservatory of Music. A large number from the ranks of the orchestras and choruses have also been called to arms.

The Century Club under the direction of Mrs. Thomas Evans, after having presented several delightful musicals during the past weeks, is ar-

ranging two or three more concerts during the winter. Dorothy Hosier and Mary Russiello have been prominent in the music activities of the Club.

Erie

By WESLEY J. FIRST

ERIE, PA.

LEADING the list of musical attractions slated for the balance of the season here was to be the appearance on Feb. 4 of the Minneapolis Symphony, with Dmitri Mitropoulos conducting. This marks the fourth concert in the current Civic Music Association series, which presented the National Operatic Quartet, Joseph Szigeti and Jan Peerce before audiences of more than a thousand persons for each concert.

Harry T. Burleigh, Erie-born Negro composer and soloist who celebrated his golden anniversary as a member of the choir of St. George's Episcopal Church in New York City, has been invited to sing here Feb. 20 in a special concert of folk music designed to foster better racial relations, and sponsored by the musical ministry of the Presbyterian Church of the Covenant. The program, which will be held in the nave of the church with a seating capacity of more than 1,100, will be open to the public.

Following the Burleigh recital, Claudio Arrau will appear on March 26 in another Civic Music sponsored concert, which will wind up the season so far as that organization is concerned.

The high note in the choral season will be reached on May 7, when the Oratorio Chorus and Covenant Choir, under Federal Lee Whittlesey, present the first performance of Mendelssohn's "Elijah" to be heard here in over ten years. Mr. Whittlesey presented the only performance of Handel's "Messiah" in Erie the week before Christmas.

A choral festival featuring the best voices from many of the finest choirs in the city will be presented some time late in the Spring, under the aegis of the Erie Music Teachers' Association. Full details of the festival have not been made public as yet.

In many respects, this season has been the finest Erie has seen for many years, in spite of the hardships imposed by the war. Musical activity has been at an unusually and consistently high level, not only in local productions, but in talent brought here from the outside. Prospects for an even greater season next year seem excellent at this time.

Reading

By CAROLINE ALBRIGHT

READING, PENN.

THE forecast of musical events in this city for the next months indicates that nine concert dates have been definitely scheduled by local and visiting musical organizations and artists. Leading off in 1944, is the Reading Symphony, conducted by Saul Caston, which gave the second concert of its 31st season on Jan. 9, in the Rajah Theatre. This year marks the third for Mr. Caston as conductor of the orchestra of 70 musicians. Bronislaw Huberman was soloist at this concert, playing the Mendelssohn Concerto.

A second concert in January was that by the Philadelphia Orchestra, conducted by Eugene Ormandy, on Jan. 17. This was its sixth consecutive annual appearance. The concert was the third on the long-established Haage series which has been a feature of Reading's musical life for over 30 years. Particular interest was aroused in this concert because Edna Phillips, first harpist of the orchestra and a native of Reading, was the soloist. Miss Phillips was heard with the orchestra in Debussy's "Danse Sacrée et Danse Profane."

January also marked the first concert of the current subscription series offered by the Reading Choral Society which is now under the baton of Lawrence Perry. Mr. Perry succeeded Dr. Harry A. Sykes in October. The society gave its first concert on Jan. 19, presenting Mendelssohn's "Elijah." Soloists were Julius Huehn, of the Metropolitan Opera; Rose Dirman, soprano; Mary Gayle Dowson, contralto, and Lucius Metz, tenor, all

Saul Caston, Conductor of the Reading Symphony



of New York. A small orchestra composed of members of the Reading Symphony provided the accompaniment.

February has two dates, the first on the 13th when José Echaz, pianist, will appear as soloist with the Symphony, and Feb. 24, when Albert Spalding, violinist, will return for one of his many Haage concert appearances. The following month also will have concerts under the same auspices. Dorothy Maynor, soprano, will be the concluding artist. She will be heard here for the first time on March 20. The Symphony will give its annual all-orchestral concert on the last Sunday in March.

To date, April has one event listed. This is the second subscription concert by the Reading Choral Society, which will give a performance of Verdi's "Requiem" on April 26.

What May's National Music Week and the Reading Civic Opera Society hold for us is still uncertain. The opera group has suffered a loss of 24 male members to the armed forces and its reduced personnel has imposed severe limitations on its productions.

Washington, D. C.



C. C. Cappel, Manager of the Cappel Concert Series

By AUDREY WALZ

WASHINGTON

THE capital's great wartime music boom continues, with every prominent artist filling Constitution Hall to overflowing. Current Washington concertgoers are not, however, musically sophisticated; they are for the most part transients from the regions where radio supplies the only concert music. They are in no mood to discover new performers. They want either the old familiar faces or the new names that radio has made bywords.

Kreisler in recital sold out with no advertising. The Ballet Russe de Monte Carlo packs them in. Alec Templeton's appearance found the auditorium jammed with 150 ticketholders on the stage and hundreds turned away. For his return engagement, hundreds of reservations were in before the tickets were printed.

It is a trend that has made managers incline to the tried and true in their choice of artists. For instance, still to come as soloists in the National Symphony's Sunday series are such established favorites as Spalding, Grainger, and Melchior. The other soloist for one of the five remaining concerts was to have been Guiomar Novaes, pianist, whose name is perhaps not so well known in the hinterlands. Unfortunately, capital newcomers will not have the chance to make her acquaintance, since she has cancelled her North American tour. Her place will be taken by the young Czech pianist, Rudolf Firkusny. The



Underwood & Underwood
Mrs. Constance Albright Snow, Manager of the Philadelphia Orchestra Series and Other Events



Richard Horner Bales, Director of the National Gallery Sinfonietta

fifth and last concert is the annual All-Request program. It's certain this year to feature old and familiar music, if the voting reflects the popular attitude.

Four of the Wednesday all-subscription concerts are still to be played in February and March; two are strictly orchestral, with Hans Kindler, conductor, supplying his own drawing power; the other two will bring Ezio Pinza and Josef Hofmann to Washington.

Young People's Series

In the "15-30" series for young people, the National Symphony management has shown a willingness to experiment. In fact, the entire series is an experiment which has proved highly successful. Young Washington has taken enthusiastically to this



Mrs. Dorothy Hodgkin Dorsey, Manager of Sunday Recital Series

series designed for youth, featuring youthful soloists. Of these, only James Melton was a "name." The audience that greeted him vociferously will probably have turned out as willingly for Shura Cherkassky, pianist, on Feb. 12, and again for the lively Irra Petina, mezzo-soprano, on March 25.

In the list of regularly scheduled events there remain six of the student concerts the orchestra plays in in Washington high school auditoriums with a final gala concert in Constitution Hall. Two are for the benefit of the children in the capital's negro schools. Few cultural events are available to these youngsters and they are intensely appreciative of the three concerts by the National Symphony.

Then on Feb. 2 and 3, the Symphony management was to bring the Ballet Russe de Monte Carlo here. The program was to offer new ballets introduced this season as well as "Rodeo" and other favorites.

Last year, restricted transportation, blackouts, and other wartime privations threatened the Symphony's sum-



J. E. Mutch, Manager of the Watergate Symphony Season

mer season at the Watergate. But it went off without a hitch; indeed, it benefited from the very lack of rain which threw Virginia and Maryland farmers into despair. This year, J. E. Mutch, symphony manager, is proceeding confidently with his summer plans. They are, of course, contingent on the success of the annual fund-raising campaign, Feb. 9 to 23. To support its 1944-45 season, the Symphony is asking for \$130,000, more money than its last year's goal. This year it needs that increase. The number of men in the orchestra has been increased to 90 and an 18-20 week scheduled for next year. The additional funds will doubtless be subscribed.

More than money is represented by that increase in personnel. It has been a serious problem in manpower which Hans Kindler solved by swinging around the country on a tough but successful recruiting tour. The hunt was made imperative by the inroads which the draft and war industries had made into his orchestra. They took 50 per cent of his players this year. The draft of fathers will cost him more players, some of them first chair men. For one, Howard Mitchell, first cellist and father of five, is already up for induction. The concertmaster, Millard Taylor, is another draft-age father. But Kindler plans to face such losses as they come. Since he was able to get over the initial cuts, he is confident that somewhere, somehow he will again find the new men and women he needs.

Special Concerts Scheduled

The Philadelphia Orchestra, a "name" in itself, has not had to strain to bring well-known soloists to the capital. Serkin, pianist, and Francescatti, violinist, were the only two booked for the regular series of five concerts. In addition, two special concerts were scheduled, the first during holiday week, when Oscar Levant played more Gershwin and some Levant; the second is due April 18, when Washington may hear the new Harl MacDonald two-piano concerto with artists still to be engaged. Under the management of Constance Albright Snow, the visiting aggregation has been doing more than well. Constitution Hall is crowded for every appearance. That consistent sell-out last season convinced Mrs. Snow that soloists weren't needed to insure success. This season has proved her right. At her boxoffice, tickets will slide over the counter as fast for the two all-orchestra programs Feb. 29 and March 28 as for the Francescatti appearance Feb. 1.

In addition, Mrs. Snow has been managing the Constitution Hall concerts of the Washington Choral Society under the direction of Louis Potter. "Judas Maccabaeus" was sung this winter and Honegger's "King David" will be heard March 14. She is also handling Argentina's appearance here early the same month in a Smith College benefit.

A more modest orchestral group has been attracting considerable attention, the small National Gallery Sinfonietta



Hans Kindler, Conductor of the National Symphony

under the direction of Richard Horner Bales. When he and his players are not appearing in the East Garden Court, Mr. Bales, the Gallery's music director, arranges concerts by individual artists or by service bands, choirs, and chamber groups. The result has been a year-round series of extraordinary interest. New performers and new music alike get a hearing. So far in 1943-44, twenty works have received their first Washington performance, ten their world premieres. Several brilliantly gifted young men in uniform have made audiences feel they were listening to tomorrow's top names, notably Earl Wild, Oscar Shumsky, and Glenn Darwin. Such innovations are possible, it might be claimed, because of the fact that Mr. Bales has no boxoffice headaches. No admission is charged. There are no reserved seats. Gallery concert addicts who want to sit out a performance, must arrive from one to two hours ahead. Hundreds of men and women, a majority in uniform, display patience every Sunday. The place is always filled to capacity.

Dorothy Hodgkin Dorsey's extensive Sunday recital series is in full swing with six out of 14 events still ahead. On Feb. 13 in Constitution Hall, Robert Casadesu makes his Washington recital debut. The Don Cossack Chorus will take over Feb. 27. Heifetz makes his only capital appearance this season on March 26. Rubinstein will be here under her management April 2; Gladys Swarthout, April 9; and the joint recital of Jan Peerce and Vivian della Chiesa April 16 concludes Mrs. Dorsey's 1943-44 season.

Next year she may curtail her se-

(Continued on page 301)



Mrs. Marcel Ancher, Manager of the Chamber Music Guild

Cleveland



Rudolph Ringwall, Associate Conductor of the Cleveland Orchestra

By WILMA HUNING

CLEVELAND, O.

THE mid-season period shows record-breaking subscription sales, and many fine attractions scheduled.

When Erich Leinsdorf, conductor of the Cleveland Orchestra, was called into the Army, the board of directors of the Musical Arts Association invited guest conductors to complete the season's home symphony series and twenty-five touring engagements. Thomas L. Sidlo, president, states that Eugene Goossens, of the Cincinnati Symphony, Dr. Frank Black, of the NBC Symphony, and Vladimir Golschmann, of the St. Louis Symphony will appear in guest capacities. Sir Thomas Beecham was earlier announced as guest conductor of the April 6 and 8 concerts.

Rudolph Ringwall, popular associate conductor, takes over personnel, replacement and other duties. Dr. Black conducts on tour and three pairs of concerts in the symphony series. Soloists on the symphonic calendar are Josef Hofmann, Yehudi Menuhin and Fritz Kreisler. Carl J. Vosburgh is manager of the Orchestra.

Two Spring Tours

Two annual Spring tours will include appearances in Ohio, New York, Massachusetts, Connecticut, Pennsylvania, North Carolina, South Carolina and Virginia.

Mr. Ringwall conducts Children's Concerts in Elmira and Greensboro, Sunday Twilight Concerts and the third series of Educational Concerts for the school children of Greater Cleveland. Lillian L. Baldwin, supervisor of music of the Board of Education, and consultant on Music Education for the Orchestra, prepares study material which is distributed to the pupils. The Music Memory and Appreciation Contest is conducted by Russel Morgan, director of music of the Board of Education.



Geoffrey Landesman
Carl J. Vosburgh, Manager of the Cleveland Orchestra

The fifth season of Summer "Pop" Concerts is anticipated by the Summer Music Committee, with Edgar A. Hahn as president.

The 19th annual festival of grand opera by the Metropolitan Opera Association, beginning May 1 and sponsored by the Northern Ohio Opera Association, will include six evening and two afternoon performances. The local association encourages opera lovers to contribute to the Metropolitan's maintenance fund drive.

Thomas L. Sidlo, chairman of the Northern Ohio Opera Association, and George A. Martin, chairman of the board of directors of the Sherwin-Williams Company, are members of the National Executive Committee of the Metropolitan Opera Association.

Mrs. Emil Brudno, director of the Cleveland Civic Concert Association, has one recital remaining in the current course, that of Ezio Pinza. New this season is the Sunday series in the Music Hall Concert Course. Luboshutz and Nemenoff were to come on Feb. 6. Joseph Szigeti and Claudio Arrau will appear later.

In the Museum of Art

Musical activities at the Cleveland Museum of Art under Walter Blodgett, curator of the department of Musical Arts, offer the finest of musical fare. A Brahms Cycle of fourteen programs is the Museum's principal musical contribution. Participants include the Walden Quartet, members of the Cleveland Orchestra, John Priebe, tenor, Mary U. Bennet and Mr. Blodgett, pianists, the Fortnightly Chorus under Ann Heisey, and the St. James Choir.

Organ recitals are given by Mr. Blodgett on Sunday afternoons throughout the season in the Garden Court. Wednesday evening programs include the annual concert by the Fortnightly Musical Club, and recitals by Vivien Harvey Slater, pianist, and Irene Beamer, contralto. The Walden

Quartet will give three programs of modern music in May.

Saul Heller has announced a recital by Nelson Eddy to be given in Music Hall on April 24.

G. Bernardi presents the Philadelphia La Scala Opera Company.

The Artists Committee for Allied Victory, representing a group of prominent Cleveland musicians, has five chamber music concerts at the Institute of Music. The players donate their services, and proceeds are devoted among war relief agencies.

Ward Lewis, acting director of the Cleveland Institute of Music, has arranged recitals by faculty members: Marie Simmelink Kraft, Leonard Shure, Maurice Goldman, Elizabeth Stoeckler, Alice Chalifoux, Maurice Sharp, Charles McBride, Joseph Knitzer, Walberg Brown and Tom Brennand.

Settlement Program

At the Cleveland Music School Settlement there is a full schedule of faculty recitals. New Members are Harry Fuchs, cellist; Jeno Antal, violinist, and Carl Kuhlman, clarinetist. The Courtyard Concerts are annual events of late Spring. Emily McCallip, director of the Settlement, is also acting head of the piano department.

Dr. Arthur Shepherd is head of music in Western Reserve University, where programs are given by the Musician's Club, the University Women's Glee Club, the University Choir under Russell L. Gee, the University Orchestra led by F. Karl Grossman, and students in Dr. Shepherd's composition class.

George F. Strickling, director of music at Case School of Applied Science will present the band, orchestra and glee club in a Spring concert.

The Cleveland Women's Orchestra, organized and conducted by Hyman Schandler, rehearses regularly. An April engagement in Elyria will feature Evelyn Ross Bostnick, former concertmaster, as soloist. She is now a member of the Cleveland Orchestra. In the Spring three programs will be given under the sponsorship of the Council Education Alliance. The orchestra prepares young women for positions in professional organizations. Six former members are now in other orchestras.

The Cleveland Philharmonic Orchestra, organized in 1938 under the leadership of F. Karl Grossman, member of the music faculty of Western



Mrs. Emil Brudno, Director of the Cleveland Civic Concert Association

Reserve University and of Cleveland College, was founded primarily as a training school. Twenty-five former members are now with symphony orchestras throughout the country. The orchestra gives two concerts this season.

Club Increases

The fifty-first year of the Fortnightly Musical Club shows an increase in membership. An extensive war service campaign has been keyed into all activities. War bond purchases have been applied to the scholarship loan fund which supports the annual loans awarded in honor of Adella Prentiss Hughes, Samuel Prentiss Baldwin and James H. Rogers. Cooperating with the War Service Committee of the Federated Women's Clubs, members serve as hostesses in down town restaurants and donate their earnings to the scholarship fund. Mrs. Jean Webster Erisman is president.

The Singers' Club of Cleveland, ninety business and professional men, is carrying on the tradition of those who have fostered the group since 1893. Thomas L. Thomas, baritone, will be soloist at the April concerts. George F. Strickling is director.

The Jewish Singing Society, under its new conductor, Maurice Goldman, will give its annual concert in April, with Richard Tucker, tenor, as soloist.

The Orpheus Male Choir under Charles D. Dawe, will give its annual concert in late Spring.

Akron

By OSCAR SMITH

AKRON, O.

ONE of the busiest seasons in this city's history is drawing to a close.

The Tuesday Musical Club, now in its 56th year and a leader in the concert field, is presenting seven attractions. The Cleveland Orchestra, Erich Leinsdorf conductor, will give its third and final Akron concert of the year with Claudio Arrau as soloist. Jascha Heifetz will give the last recital on the club's calendar.

The course was sold out weeks before the season opened.

The Akron Civic Chorus under William Albert Hughes, which for more than a decade has presented oratorios with outstanding soloists, is preparing its annual Spring concert.

Despite the absence of many male singers, the Akron Civic Opera Guild, Inc., carries on by maintaining a chorus as a nucleus. The singers are rehearsing "Il Trovatore," to be presented when conditions warrant.

Gifts Aid Ohio Organizations

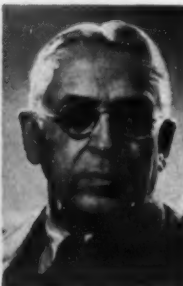
CLEVELAND—More than \$23,000 recently was given by Mr. and Mrs. Elroy J. Kulas to promote music. To the Baldwin-Wallace College in Berea they added \$11,200 to their previous gifts, thus establishing the Fynette H. Kulas Scholarship Fund. The Musical Arts Association, sponsors of the Cleveland Orchestra, received \$3,600 for awards to encourage original American compositions. The music department of the Cleveland Museum of Art received \$250 toward the expense of activities and a commitment toward the total cost for the rehabilitation of the organ, providing an additional \$15,000 required for this work can be raised. The Cleveland Music School Settlement received \$3,000.

Another holiday gift was from the Associates of the Jack and Heintz, Inc., who, through their president, William S. Jack, gave \$1,000 for the development of the music department of the Museum of Art, of which Walter Blodgett is curator.

W. H.



Walter Blodgett, Curator of Musical Arts in the Cleveland Museum



Dr. Arthur Shepherd, Head of Music in Western Reserve University



Ward Lewis, Acting Director of the Cleveland Institute of Music



Mrs. Jean Webster Erisman, President of the Cleveland Fortnightly Musical Club

St. Louis



Day Photographers

Vladimir Golschmann, Conductor of the St. Louis Symphony

By HERBERT W. COST

ST. LOUIS

THE plan adopted by the St. Louis Symphony of switching matinee subscription concerts from Fridays to Sundays has proven of material benefit. Attendance has consistently increased. This change has necessitated giving the "Pop" concerts on Thursday evenings. Although no tours have been planned, Vladimir Golschmann, conductor, is busy with the extra programs. Again he has featured works by contemporary composers, with Americans in the majority.

The season consists of eighteen pairs of subscription concerts, five "Pop" concerts and two series for young people, one sponsored by the Board of Education and the other by the Women's Committee. These are amplified by thirteen weekly radio concerts over KMOX.

Soloists heard include Joseph Szigeti, Gaby and Robert Casadesus, William Kapell, Hortense Monath, Harry Farbman, Artur Rubinstein, Raya Garbousova, Isaac Stern and Joseph Rabushka. Sickness prevented Alexander Kipnis from appearing. Still to be heard are John Kirkpatrick, Paul Wittgenstein and Patricia Travers. Andre Kostelanetz was guest conductor for a pair of concerts. Harry Farbman, assistant conductor, leads some of the "Pop" concerts, and conducted the short tour under the "Petrillo Plan," with Edith Schiller, pianist, as soloist. Max Steindel is personnel manager.

Management of the orchestra is handled by William E. Zalkin, executive secretary. Mrs. Clifford W. Gaylord is chairman of the Board of Directors and Executive Committee. Oscar Johnson, president, is in the Navy. The Women's Committee is headed by Mrs. Grayson Carroll. All concerts are held in the Opera House of the Kiel Auditorium, formerly the Municipal Auditorium.

Philharmonic Is Liked

Increased popularity of the Philharmonic Orchestra, with a membership of over 100, prompted the ensemble to move their series of four concerts from the Scottish Rite Auditorium to the Kiel Auditorium Opera House, where the seating capacity is larger. Even so many people have been turned away. There is no permanent conductor this season; guest conductors have occupied the podium. Two concerts remain for March 9 and May 11.

The Civic Music League has five attractions presented by Alma Cueny as secretary-manager. Ezio Pinza,



Mrs. Clifford W. Gaylord, Chairman of the Symphony Board of Directors



Jacob M. Lashley, President of the St. Louis Municipal Opera Association



Harry Farbman, Conductor of the Farbman String Symphony



Edward A. Murphy, Founder and Conductor of the Scholarship Orchestra and Opera



Alma Cueny, Secretary and Manager of the Civic Music League in St. Louis



Max Steindel, Personnel Manager of the Symphony and Founder of the String Quartet

Nathan Milstein, José Echaniz substituting for Brailowsky, and the Philadelphia Opera Company have already been listed. The Minneapolis Symphony is to come. George W. Mackey is president. Miss Cueny will present Horowitz on March 23.

Municipal Opera will again be given during the Summer in the open air theater in Forest Park. John Kennedy is to be the new production manager, with Lawrence Schwaab acting in an advisory capacity. Paul Beisman is the general manager. The president of the Municipal Opera Association is Jacob M. Lashley.

St. Louis Symphony Has Soloists

Farbman Plays Lalo—An All-Rachmaninoff Bill—Echaniz Appears

ST. LOUIS—The first Symphony concerts of the year year on Jan. 1 and 2 featured Harry Farbman, concert-master, as soloist, in Lalo's "Symphonie Espagnole". Mr. Farbman was enthusiastically received for the manner in which he handled the very grateful violin work. Harold Morris' Suite for Orchestra had a first local performance on Vladimir Golschmann's program. The last half was devoted to a distinguished reading of Beethoven's "Eroica".

The program of the concerts on Jan. 8 and 9 was purely orchestral, opening with a stately and expressive reading of Gluck's Overture to "Iphigenie in Aulis". Mr. Golschmann was warmly applauded for his conducting of Mozart's "Jupiter" Symphony.

Witkor Labunski, of Kansas City, was honored by a premiere of two movements of his Symphony in G Minor, Op. 14, the composer conducting. Waltzes from Strauss' "Rosenkavalier" followed and then Mr. Golschmann gave a performance of Ravel's "Rapsodie Espagnol".

The All-Rachmaninoff program of Jan. 15 and 16 thrilled two near-capacity audiences. A stunning performance of the composer's "The Island of the Dead" opened the concert. Then

Encouraged by its success last Summer, the Little Symphony has decided to give eight concerts, starting in June. These will be held in the Quadrangle of Washington University. Stanley Chappel will conduct most of these programs, featuring Latin-American and Russian programs. Max Steindel, resident conductor and personnel manager, will conduct one concert. Young American artists will appear as soloists. Martha Love is president and Mrs. Frances Bry vice-president.

Entertainment Enterprises, Inc., headed by Paul Beisman, brings the Dunham Dancers, Fritz Kreisler, Marian Anderson and Grace Moore.

Under the baton of Edward A. Murphy, first French horn player in the Symphony, a new ensemble, the Scholarship Orchestra of some 50 members, and a correlated opera group of young singers have given excellent performances. Orchestral concerts with soloists are held in the Y.M.H.A. Auditorium. At a concert in mid-February, Pvt. Jacob Krachmalnik, violinist, will be soloist.

Under the sponsorship of the St. Louis Opera Guild, headed by Mrs. T. M. Sayman, Mr. Murphy will

Artur Rubinstein electrified his audience with the "Rapsodie on a Theme of Paganini". The orchestral accompaniment left little to be desired. Mr. Rubinstein again demonstrated his skill with a stimulating performance of the Concerto in C Minor. Harry Farbman conducted the Sunday matinee, as Mr. Golschmann was obliged to leave for his eastern engagement with the Boston Symphony, and it must be said that Mr. Farbman's conducting was distinguished by its precision and unflinching control.

Garbousova Is Soloist

Andre Kostelanetz, as guest conductor, and Raya Garbousova, cellist, were the attractions at the pair of concerts on Jan. 22 and 23. Mr. Kostelanetz was in fine form and two huge audiences gave him unstinted applause. He opened his program with a first performance here of Kabalevsky's Overture to "Colas Breugnot", which was followed by Stravinsky's "Firebird" Suite. Then Miss Garbousova demonstrated her mastery of the cello with a facile performance of Saint-Saens's A Minor Concerto. The final number, Cesar Franck's Symphony was admirably done under Mr. Kostelanetz.

The second Philharmonic concert at the Opera House of Kiel Auditorium, Jan. 13, brought another packed house. Under the direction of Gardner Read, they presented a concert of ambitious proportion, opening with Bach's Suite in D. Dorothy Munger was heard in a compelling and appealing performance of MacDowell's D Minor Concerto. Miss Munger's technical equipment was completely adequate

present his combined forces in English performances of Pergolesi's "Il Maestro di Musica" and "The Impresario" by Mozart.

The Farbman String Symphony, composed of members of the St. Louis Symphony under Harry Farbman, will tour the South and Southeast, with Edith Schiller, pianist, appearing as soloist in many places.

The Farbman-Steindel Quartet has given two concerts. Another will take place in March. Members of the quartet are Harry Farbman, Irving Rosen, Herbert Van Den Burg and Max Steindel.

Bach Festival in May

The Bach Society of St. Louis will sponsor a Bach Festival on May 6 and 7, the principal work being the B Minor Mass, given under the direction of William B. Heyne by a chorus of 250 and a small orchestra.

The Principia Lecture and Concert Course scheduled three attractions; two remain to be heard. The Nine O'Clock Opera Company will present "The Merry Wives of Windsor," and William Kappell in a piano recital. William E. Morgans arranges the course.

and she was roundly applauded. Kallinikow's G Minor Symphony received a spirited presentation. "On Hearing the First Cuckoo in Spring" by Delius was also heard.

Due to the indisposition of Alexander Brailowsky, the Civic Music League presented Jose Echaniz as the substitute artist for their third concert at the Opera House on Jan. 18. Before this large audience, Mr. Echaniz presented a program that contained works by Bach, Hummel, Brahms, Chopin, Poulenc, Ravel, Villa-Lobos and de Falla, mostly of a type to call forth the highest technical skill, and which he mastered with ease and fluency.

The second "Pop" concert by the Symphony Orchestra took place on Dec. 30. The program contained "The Marriage of Figaro" Overture, Bizet's "Carmen Suite", Gould's "Yankee Doodle Went to Town in 1941" and two movements from Tchaikovsky's Fifth Symphony.

The Ballet Russe de Monte Carlo appeared in the Opera House of Kiel Auditorium on Jan. 10, 11 and 12 under the auspices of Entertainment Enterprises, Inc., before large and very enthusiastic audiences. Eleven ballets in all were presented. The orchestra under Franz Allers contributed much to the success of the engagement.

HERBERT W. COST

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San Francisco



Kenneth Monteagle, President of the San Francisco Opera Association



Paul Posz, Business Manager of the San Francisco Opera Association



Mrs. Leonora Wood Armsby, President of the San Francisco Musical Association



Howard Skinner, Manager of the San Francisco Musical Association



Pierre Monteux, Conductor of the San Francisco Symphony



Dorothy Granville, Manager of California Concerts, Inc.

By MARJORY M. FISHER

SAN FRANCISCO

MORE evening concerts and fewer Friday afternoon symphonies, and the advent of a new artists' concert series are the chief variations in San Francisco's current musical scene. That there is a multiplicity of events is apparent from the listings of four symphony series, three artist series, and three chamber music series—all available on a subscription basis or as single attractions—plus an unforeseeable number of special non-subscription events to be offered before Summer.

The Musical Association, with Mrs. Leonora Wood Armsby as president and Howard Skinner as manager, decided to profit from the experience of last year when Saturday night symphonies were sell-outs and the Friday afternoon events were not. Consequently they arranged a Friday afternoon series of eight, a Saturday night series of twelve (eight repeats of the Friday concerts and four Saturday symphony programs) besides a Saturday night series of four "pops".

All of the forthcoming Friday-Saturday programs will have a guest soloist, as follows: Feb. 11-12 Isaac Stern, violinist; Feb. 25-26 Jesus Maria Sanroma, pianist; March 10-11 Marian Anderson, contralto; March 31-April 1 Jose Iturbi, pianist.

Saturday night symphonies devoted

wholly to symphonic music, stressing new works rather than soloists, will come on March 4 and 18. And the Saturday night "pops", inaugurated with two programs by Andre Kostelanetz as guest conductor, will feature a Gershwin program on Feb. 19 and a still unannounced feature on March 25.

Monteux's Activities

Pierre Monteux will conduct all of the above mentioned concerts in the War Memorial Opera House, and also direct most of the concerts sponsored by the San Francisco Art Commission and financed by tax money. This civic series is given in the vast Civic Auditorium where 8,000 auditors can be seated. Still to be heard are the concerts of Feb. 17 when Carlos Chavez will be guest conductor and Artur Rubinstein piano soloist, and that of March 23 when Ezio Pinza makes his first non-operatic appearance in this city. Currently featured under the Art Commission sponsorship, with Joseph Dyer as the secretary-manager, is the Ballet Theater scheduled for ten performances between Jan. 27 and Feb. 6.

Pierre Monteux and the symphony become the Standard Symphony Orchestra for weekly broadcasts under Standard Oil sponsorship and a small number of out-of-town performances are included in the season's schedule. And the Young People's Concerts with Rudolph Ganz directing will again be given before the orchestra disbands.

Opera Plans Still Undivulged

The Opera Association never has anything to say about next season's operas until much later in the year. That there will be a season is as certain as anything can be these days.

In the meantime the Opera Association's Concert Division, managed by Paul Posz, is presenting two concert series as well as extra concert attractions. Yet to be heard on the evening series are Jascha Heifetz, Feb. 16; Richard Crooks, Feb. 22; Robert Casadesu, March 13; the Baccaloni Opera Company, March 27.

The same managerial group presents a Sunday afternoon series with Adolf Busch and Rudolf Serkin due Feb. 6; the Baccaloni Opera Company March 26; Lawrence Tibbett, April 9; and Helen Traubel, April 16. As an extra attraction the Opera Association will present Maria Slavenska and her dance group Feb. 20.

While these concerts are going on, President Kenneth Monteagle and General Director Gaetano Merola are working out plans for the 1944 opera season to open in October.

New Bureau Formed

New this season is the California Concerts, Inc., series managed by Dorothy Granville. Larry Allen is president of the corporation and it is presenting stellar attractions. Scheduled for Opera House presentation by California Concerts, Inc., are Marian Anderson, Feb. 20; Katherine Dunham and her dancers, Feb. 27; Luboshutz and Nemenoff, March 14; Jan Peerce, March 19; and John Charles Thomas, April 4.

The San Francisco String Quartet which owes its continued existence to Mrs. Edith DeLee's enthusiastic management no less than to the equality of the playing done by Naoum Blinder, William Wolski, Ferenc Molnar and Boris Blinder, offers its concluding concerts March 3 and April 12 in the Hotel St. Francis. Each concert is given a preliminary hearing in a private home for the sponsors whose contributions finance both the private and the public series of quartet programs.

The Music Lovers Society founded and directed by Margaret Tilly was slated for three chamber music programs in the Century Club during the early part of the year, with Hilda Firestone as manager.

The Municipal Chorus with Hans Leschke as conductor continues to function with the aid of high school choristers despite the inroads on its membership made by the draft and war industry.

There is also a San Francisco Ballet, directed by Willem Christiansen, which maintains its standing as an

artistic unit in concert work and as an adjunct to the San Francisco Opera Company. It is now fostered by a Ballet Guild headed by Mrs. Angus Macdonald.

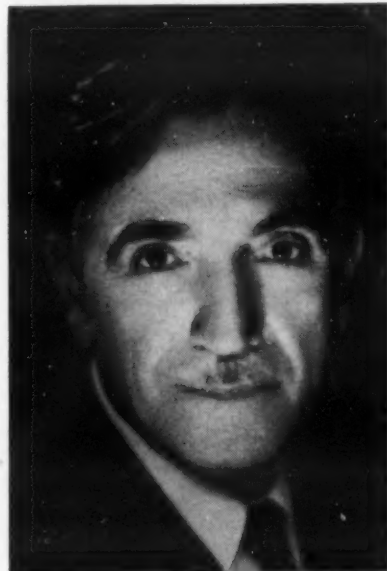
Helping to support the opera and symphony are the Opera League and the Symphony League which function in the manner of all similar groups working in behalf of altruistic enterprises.

The San Francisco Musical Club and the Pacific Musical Society continue active. The former has Mrs. Karl Rohrer as president and meets in the California Club and the latter, under the presidency of Mrs. William B. Poyner, holds afternoon tea programs each month.

Chances are that the number of debut concerts and recitals by resident artists will be curtailed due to the lack of a satisfactory substitute for the Playhouse, taken over by the WAVES. All available halls are either too small or too large for concert purposes.

Whether or not the San Carlo Opera Company returns to San Francisco in the Spring is in the lap of the gods—the gods in this case being Manager Tom Gorton, Fortune Gallo, and the ODT. Last year the company was announced, and then canceled.

If local managers are as astute as they should be, there will be more Summer concerts this year than last. But the one Summer project that can be depended upon is the series of Midsummer Musicales held in Sigmund Stern Grove under the guidance of the Festival Committee and the Recreation Commission.



A. Laviosa, General Director of the San Francisco Opera Association

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By ISABEL MORSE JONES

LOS ANGELES

SOUTHERN California's musical future includes more orchestral concerts, fewer choral concerts and about the same number of artists appearing in recitals in public and college auditoriums.

The 25th anniversary season of the Los Angeles Philharmonic is under the direction of Alfred Wallenstein. The subscription pairs every other week in the Philharmonic Auditorium continue until April 13-14 when the popular musical director has planned a Wagner concert with Lotte Lehmann and Lauritz Melchior singing the third scene from the first act of "Die Walküre."

There will be seven more pairs with the following soloists: Rudolf Serkin; Camilla Wicks, violinist, who was chosen by the Southern California Society for Music Education for an award at the end of last season; Robert Casadesus; Jan Peerce, and the Wagnerian soprano and tenor mentioned.

The dates are: Feb. 3-4; 10-11; March 2-3, 9-10, 23-24, 30, 31; April 13-14.

Young People's concerts attended by High School students of the city will be conducted by Wallenstein Feb. 5, March 11 and April 1. Out of town concerts for young people have been arranged for Glendale, Feb. 24 and Santa Monica, March 17.

These concerts for young people are the special interest of the Philharmonic Women's Committee, of which Mrs.



Werner Janssen, Conductor of the Janssen Orchestra

Los Angeles

Cecil Frankel is chairman. The out of town concerts regularly scheduled for the rest of the season are: Santa Barbara, Feb. 15 and San Diego, March 12 and April 15.

Beginning Feb. 6 and continuing for ten consecutive Sunday evenings, the Philharmonic will give "Standard Symphony Hour" broadcasts sponsored by the Standard Oil Company of California.

The Southern California Symphony Association has the following officers: Harvey S. Mudd, president; Mrs. Cecil Frankel, vice-president and chairman of the Women's Committee; Gurney Newlin, vice-president; C. E. Toberman, vice-president; Mrs. Leiland Atherton Irish, executive vice-president, secretary and manager; Mrs. Lucy Quirk, chairman of Junior Women's Committee. John Edwards, associate manager and William E. Donovan, counsellor of public relations.

The Janssen Orchestra conducted by Werner Janssen was to give a matinee Feb. 6 with Tommy Dorsey as soloist, in the Philharmonic Auditorium. The Janssen Orchestra will play again in the Wilshire-Ebell Theater March 19 with Luboshutz and Nemenoff as soloists. Choralists of the Los Angeles Oratorio Society will sing with the Janssen orchestra on that date.

Handel Oratorio Promised

The Los Angeles Oratorio Society will give Handel's "Belshazzar" in a city auditorium sometime in the Spring. The Los Angeles Civic Chorus will confine its efforts to radio broadcasts according to its founder-conductor, J. Arthur Lewis. The People's Chorus organized by Ralph Peterson at City College this year will give a program during Music Week.

Richard Crooks was booked for a concert in the Philharmonic Auditorium Feb. 8 and the Ballet Theatre opens a two weeks engagement at that centrally located concert hall Feb. 11 with breaks for concerts by Jascha Heifetz and Roland Hayes, Feb. 15 and Feb. 17. The Ballet closes Feb. 26. Marian Anderson will sing in the Auditorium Feb. 29.

L. E. Behymer's March bookings there include: Katherine Dunham and her dancers, March 3 and a matinee on March 4. John Charles Thomas sings March 7 and on March 12, Luboshutz and Nemenoff, duo-pianists, will appear. The Baccaloni Opera Company performs March 14 and 17 and the Don Cossack Choir March 19.

The San Carlo Opera comes to Los Angeles March 20 for seven performances, interrupted by Todd Duncan's vocal recital March 21. Jan Peerce will sing here March 26. Agna Enters is expected April 1 and Ezio Pinza sings on April 2. Anne Brown, soprano, is booked for April 9, Bidu Sayao, April 11, Lawrence Tibbett, April 14. Yehudi Menuhim will play April 16 and Helen Traubel sings here April 25. Artur Rubinstein finishes the Behymer season May 2 and after that the Los Angeles Civic Light Opera plans a long Spring season beginning May 8 and ending July 8.

In musical Santa Ana in Southern California Mia Slavenska and Company will give a dance recital Feb. 21 and Nelson Eddy will sing March 28.

University Courses Include Ballet

The University courses include Claremont Colleges with a Ballet Theatre performance, Feb. 10; Occidental College with Robert Casadesus, March 17 and Bidu Sayao, April 10; Chaffey Junior College, Luboshutz and Nemenoff, March 3; Joseph Szigeti, May 4;



Mrs. Leiland Atherton Irish, Executive Vice-President of the Southern California Symphony Association

Redlands University, Raya Garbousova, Feb. 8 and Traubel, April 28; University of California at Los Angeles, Ballet Theatre, Feb. 16; John Charles Thomas, March 24 and Artur



Alfred Wallenstein, Conductor of the Los Angeles Philharmonic

Rubinstein, April 28.

Los Angeles will hear Richard Buhlig in four of his eight Beethoven sonata programs in February and March under the auspices of the chamber music group calling itself, "Evening's on the Roof." Chamber music for various groups of instruments will be arranged by this organization for February, March and April in the KFWB Concert Hall. David Frisina, Eudice Shapiro, Alice Ehlers, the Adolph Weiss Woodwind Quartet, the Philharmonic piano Trio will play.

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Cincinnati

By VALERIA ADLER

CINCINNATI, O.

CINCINNATI plans to hold its May Festival this Spring during the week of May 8. It is hoped to have five evening performances with a matinee, either mid-week or Sunday afternoon.

The Festival will follow its custom of combining the talents of the Symphony, the May Festival Chorus and other singing groups, the whole under the direction of Eugene Goossens.

The balance of the Symphony concert season offers artists of great appeal, with Argentinia and her Spanish Dance Ensemble for Feb. 11 and 12; Jose Iturbi, Feb. 25 and 26; Efrem Zimbalist, March 3 and 4; Kerstin Thorborg, March 10 and 11; Claudio Arrau, March 31 and April 1; and the final straight orchestral program on April 14 and 15. On March 24, 25 and 26 the Ballet Theater will again give its four performances with the Symphony. There will be Young People's Concerts on Feb. 15 and March 28. The orchestra's out-of-town engagements have been curtailed but there are scheduled programs in Louisville, Ky., March 7, and Oxford, Ohio, March 12.

The Artist Series, under the auspices of J. H. Thuman, will have completed the scheduled programs, but there is a possibility that Mr. Thuman



J. H. Thuman, Manager of the Artists Series in Cincinnati

will present an outstanding artist or two in additional concerts.

The Cincinnati Concert Management will close its current season with Zino Francescatti, on Feb. 16, with an extra concert by Lily Pons scheduled for April 21.



Reuben Lawson
J. M. O'Kane, Manager of the Cincinnati Symphony

The Matinee Musicale Club will present its closing concert on April 13 when Morley and Gearhart, duo-pianists, will be heard.

The American Guild of Organists will close its current season when it presents Arthur B. Jennings on April 18.

The College of Music and Conservatory of Music continue their work in the artistic field with major interest centering on the student recitals at the close of the year. The Symphony Or-



Eugene Goossens, Conductor of the Cincinnati Symphony and the May Festival

chestra of the College of Music, under Walter Heermann's direction, will offer its third concert in the Odeon Feb. 8. The annual Orchestra Benefit Concert will be played the evening of March 21. This is the only concert for which any charge is made and its past attendance attests to its popularity. The program for this concert will be an all Russian one, with the first part of the evening being given over to the music students and the second portion to the dancing students.

Columbus

By VIRGINIA BRAUN KELLER

COLUMBUS, O.

COLUMBUS has had its busiest music season this year with almost all concerts at Memorial Hall sold out.

The Woman's Music Club, with Ruth Deeds as president, was to present the Ballet Russe de Monte Carlo, Jan. 4, and the Minneapolis Symphony Orchestra, directed by Dimitri Mitropoulos on Feb. 12, while Jascha Heifetz, violinist, appears on March 16. Members of the club are presented in six concerts during the year.

The Civic Concert course is again under Managers Herman Amend and William Hast. On the course are Nathan Milstein, violinist, Jan. 17; the Katherine Dunham dancers, Feb. 4,



Ruth Deeds,
President of the
Women's Music
Club



Herman Amend,
One of the Man-
agers of the Hast-
Amend Civic
Course



Harm Harms,
Manager of the
Capital Univer-
sity Concert
Series



Helen Pugh Al-
corn, Executive
Secretary of the
Symphony Club
of Central Ohio

and the Ballet Theatre, March 23. Independent of their course, these managers will present Marjorie Lawrence, soprano, Feb. 17, and Dorothy Maynor, soprano, March 14.

Capital University has as manager of its concert course Harm Harms, and is bringing the Roth Quartet to Mees Hall, Feb. 1, and Lucius Metz, tenor, Feb. 26.

The Symphony Club of Central Ohio, with Helen Pugh Alcorn as guiding spirit, has but one concert left on its course, that of the Pittsburgh Symphony Orchestra and its conductor, Fritz Reiner, with Sergeant Eugene List, piano soloist, Feb. 24.

Orchestra's Growth Marked

The Columbus Orchestra, growing steadily in ability and influence under Director Izler Solomon, was scheduled to play on Jan. 25, with Agnes Wright and Eldon Howells, duo pianists; Feb. 22, with Nell Schelky Tangeman, contralto; March 20 with Ellen Ballon, pianist, in a Rachmaninoff memorial program, and again on April 18.

The Ohio State University Orchestra is directed by Manley Whitcomb in public concerts and in a series of radio performances. Professor Eugene Weigel heads the department of music and the concert course. Its concerts for the coming year have not yet been announced. Professor

Weigel is also president of the Columbus Orchestra Society.

The Columbus Opera Club, headed by Rozsika Tumbasz Rauch and directed by Charlotte Caines, had a successful performance in November and plans another in May.

The Boys Choir School is in charge of Herbert Huffman and its chorus is in constant demand. The choir is scheduled for broadcasts of national scope over CBS and also for others to South America.

Toledo

By MILDRED K. BARKSDALE

TOLEDO, O.

NEGOTIATIONS for an appearance of the London Philharmonic, under the baton of Sir Thomas Beecham, on its prospective tour of this country next season, are being conducted by the Toledo Museum of Art for one of its leading music events of the 1944-45 season. The remainder of the current season, which has been highly successful, offers much of interest.

Three symphony orchestras, Helen Traubel and Mia Slavenska and her dancers will be presented on the Peristyle Series as follows: Feb. 2, Minneapolis Symphony, Dimitri Mitro-

poulos conducting; Feb. 25, Pittsburgh Symphony, Fritz Reiner conducting; March 8, Miss Traubel; March 21, Chicago Symphony, Désiré Defauw conducting, and March 29, Miss Slavenska.

The Toledo Symphony has been re-organized into a musicians' cooperative body entirely dependent upon public support. George King Raudenbush, conductor since the organization of the present orchestra in 1940, retains his post. A board of nine playing members, elected by the orchestra, administers the affairs of the organization. Five concerts are scheduled for the current season. The organization has been approved both by the local Federation of Musicians and the board of the Symphony Society.

On the Auditorium Series, the free educational series, these will be heard: Ralph Kirkpatrick, harpsichordist, Feb. 6; Claire Coci, organist, March 1; The English Duo, March 19; Evelyn Wahlgren, pianist, children's instructor in the music department of the Museum, March 26; Mary Michna, pianist, May 21.

The Toledo Choral Society, which presented a splendid performance of Handel's "The Messiah" in December, will offer the Mozart Requiem on March 12, and as the closing event of its 25th season on May 7, a program by member-composers. This will include works by Mary Willing, the organizations' conductor since its inception, and by John Gordon Seely, organist, a charter member of the group.

Concerts will be given in the Museum by the Madrigal Club, the Orpheus Club, Mu Phi Epsilon, the Euterpean Club, the Toledo Piano Teachers' Association, the Eurydice Club Monday Musicale, and Junior Monday Musicale.

Grand Rapids Organist Will Go to Akron

GRAND RAPIDS, MICH. — Harold Tower, organist and choirmaster in Trinity Methodist Church, will become organist and choirmaster at the Church of Our Saviour, Akron, O., on March 1. M. S. K.



Izler Solomon, Conductor of the Columbus Orchestra



Elmer Wilson, Pasadena Impresario

Pasadena

By ISABEL MORSE JONES

PASADENA, CAL.

PASADENA has developed chorally this year and is carrying on its tradition of chamber music concerts. The Pasadena Civic Music Association presents four concerts from February to May under the direction of Richard Lert with choral-orchestral works included.

George Houston, production director of the American Music Theater, Inc., Elias K. Davis, president, has scheduled two operas to be given by his company in the Pasadena Civic Audi-



Mrs. Alice Coleman Batchelder, President of the Coleman Chamber Music Association



Richard Lert, Director of the Civic Music Association

torium under the musical direction of James Guthrie. They are "The Marriage of Figaro" March 7 and "La Boheme" May 9.

The Coleman Chamber Concerts in the Pasadena Playhouse will have the Gordon String Quartet March 12 and the Salzedo Concert Ensemble, April 2.

Elmer Wilson's concert course is as follows: Richard Crooks, Feb. 4; Ballet Theatre, Feb. 9 and 17; Marian Anderson, March 2; Baccaloni Opera Company, March 16; Lawrence Tibbett, March 31; Anne Brown, April 11 and Artur Rubinstein, April 27.



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Los Angeles

CALIFORNIA

Oakland

By ADELYN FLEMING

OAKLAND

THE Oakland Symphony, conducted by Dr. Orley See, giving successful concerts, will close the subscriptions series with Rudolph Ganz as guest artist. Appearances of Virginia Morgan, harpist, and Kato Mendelssohn, pianist, were announced earlier. Two concerts for young people are under the joint sponsorship of the Symphony Association, E. W. Ehrmann, president, and the public school system of which Robert A. Choate is music supervisor. Young California artists will be chosen as soloists. Dr. See continues to present American compositions on all his programs. The Women's Auxiliary of the orchestra has Mrs. William E. Warenskjold as chairman.

The Oakland Forum, Dr. William Odell, president, has an extensive list of attractions for the year, including Ezio Pinza, the Columbia All Star Opera Quartet (Josephine Tuminia, Helen Oldheim, Nino Martini and Igor Gorin), the Ballet Theatre, the Baccaloni Opera Company in "Don Pasquale," Bidu Sayao, and (for its City Club series) Virginia Blair, soprano; Carl Hague, tenor; Nicolai Alexander, baritone, and Gladys Steele, pianist. In addition, Dr. Odell announces concerts for the Spring and Summer with prominence given to California artists.

The Unruh Philharmonic under David Unruh will give "The Creation" in May; the Philharmonic Chorus has already been heard in "Messiah."

Attractions enumerated on the Chamberlain Pop Series are Carmen Amaya, the Jaroff Don Cossacks, Mia Slavenska and Helen Traubel. Mr. Chamberlain also has two concerts for the Berkeley Young Peoples Symphony under Jessica Marcelli at California University, one with David Comstock, the orchestra's first cellist, as soloist.

The Orpheus Club under Maynard Jones has two concerts coming. The "Messiah" opened the Orpheus Male Chorus's 51st season.

Fortnightly recitals are given by the music department of Mills College, where Luther Brusie Marchant is dean of music. The annual students' original compositions recital will be given in May. In the Summer six concerts will be given by the Budapest Quartet; the third annual Casa Pan-Americana will stress Pan-American music. George Chavchavadze opened the Mills year with a piano recital; an appearance of Carroll Glenn is announced.

At the University of California in Berkeley, Albert Elkus has conducted the University Chamber Symphony. At one concert Lily Hertz was the soloist. The University Chorus under Edward Lawton had as soloists Loraine Campbell, Heather Moon and Mr. Elkus as pianist. Concerts of this nature feature home artists. The

William Odell, President of the Oakland Forum



Mrs. William E. Warenskjold, President of the Oakland Symphony Women's Auxiliary



Orley See, Conductor of the Oakland Symphony

Berkeley Twilight monthly concerts present Maria Stoesser, pianist; two later recitalists chosen from among Bay area artists; and two choral concerts with Edward Lawton and Paul Paden Ralston sharing the podium.

Edgar M. Sanborn, Oakland city forester and park director, who arranged twenty Sunday afternoon concerts last year, will offer a similar series this season in Woodminster

Bowl, Joaquin Miller Park. The Oakland Symphony under Dr. See will lead with four more concerts, each with a soloist to be selected by a city-association committee.

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Minneapolis



Dimitri Mitropoulos, Conductor of the Minneapolis Symphony



Arthur J. Gaines, Manager of the Minneapolis Symphony

By JOHN K. SHERMAN
MINNEAPOLIS, MINN.

CAPACITY and near-capacity houses have been the rule for the Friday night series of the Minneapolis Symphony in its 41st consecutive season. These 18 concerts, and to a less extent the augmented series of 11 Sunday afternoon "twilight" concerts, have proven by the attendance they've drawn that "music is essential", here as it is elsewhere.

Dimitri Mitropoulos, our Greek-born conductor, has carried the whole

season alone, and has not been spelled by guests as in previous seasons during his annual trips to New York.

In addition to the 18 Friday concerts and the 11 "twilights", the orchestra now has two sets of young people's concerts (one for Minneapolis and one for St. Paul) and nine extra concerts—six of the latter being in conjunction with the Monte Carlo Ballet Russe and the Ballet Theater, and three with the Baccaloni Opera company. There is a winter tour interval of five weeks.

Of the 25 guest artists and organiza-

tions appearing with the orchestra, eight are still to be seen and heard—Ilza Niemack, the Ballet Theater, Vladimir Horowitz, St. Olaf choir, Carl Sandburg, Josef Szigeti and the Baccaloni company. Arthur J. Gaines is the orchestra manager.

The University Artists course, during the last season of Mrs. Carlyle Scott's management (she is retiring at the end of the season) features the following artists: Anne Brown, Marjorie Lawrence, Philadelphia Opera Company, Alexander Brailowsky, Jascha Heifetz and Richard Crooks.

These artists, as the Minneapolis Symphony does, appear in the University of Minnesota's Northrop Auditorium.

The Thursday Musical, whose president is Mrs. H. S. Godfrey, gives bi-monthly concerts by local musicians, and as starred attractions is importing the Nine O'Clock Opera company in a return engagement, in "The Merry Wives of Windsor", and Olin Downes, New York Times music critic.

Outstanding male singing group here is the Apollo club, conducted by William MacPhail, which opened its season with Reinhold Schmidt, Chicago baritone, as soloist. The United Norwegian Male choruses staged a special Grieg program with Lauritz Melchior as soloist.

Chief war-time music phenomenon here is the upcropping of choirs recruited from war plant workers—the



Mrs. Carlyle Scott, Manager of the University Artists Course

Northern Pump male chorus directed by Loren Lund, and the Twin City Ordinance plant chorus, led by Clarence Russell who, incidentally, has just taken over the conductorship of the Odin Male chorus.

Duluth

By NATHAN COHEN
DULUTH, MINN.

WITH attendance up twenty per cent over last year, and the concerts under Tauno Hannikaine achieving high artistic standards, the Duluth Symphony is enjoying one of its most successful seasons. The year is providing the usual six evening subscription concerts, two children's programs and a trio of Sunday afternoon "Pops."

Although the orchestra personnel has suffered through loss of men to the armed forces, good replacements have been obtained. Mr. Hannikaine has been fortunate in discovering unusual talent in high schools in and

near Duluth. A few musicians have been imported from Minneapolis, but on the whole the orchestra continues to be an all-Duluth affair.

Soloists for the three remaining concerts will be Miriam Blair, Duluth pianist, in the Rachmaninoff Second Concerto; Alexander Kipnis, bass, in an operatic program, and Rudolph Ganz in a performance of the "Emperor" Concerto.

Other than the loss of musicians to the services, Duluth has suffered little, musically. The Matinee Musicale has continued its series of evening programs, this season in cooperation with the music department of the Duluth State Teachers College. The college now is bringing well known musicians to the campus for two and three day stays during which they appear in public and college recitals and hold clinics for the students. Frank Mannheimer and Carroll Glenn are two of the artists appearing under this plan.

The single casualty of the war has been the Nordic choir which Margrethe Hokanson founded and conducted for many years. The choir failed to give its annual yuletide concert for the first time in a decade, because of personnel loss.

St. Cloud

By MYRL CARLSEN
ST. CLOUD, MINN.

THE St. Cloud Civic Music Association is in its fourth successful season. Jan Pearce and Sidney Foster have already been heard. Remaining concerts will be given by Efrem Zimbalist and the St. Louis Sinfonietta.

The State Teachers College contributes a substantial sum for a block membership for its students, thus helping citizens to support a thriving organization. Students of two nearby colleges, St. Benedict's College for Women and St. John's University for Men, are also members. Myrl Carlsen, head of the Music Department of

the Teachers College, is executive secretary of the association.

Under the leadership of the State Teachers College and the Public School Music Department, the twentieth annual Christmas Community Sing took place on Dec. 14. This is a traditional event.

The St. Cloud Municipal Band is in its twentieth year with G. Oliver Riggs, organizer, as director.

St. Paul

By FRANCES BOARDMAN
ST. PAUL, MINN.

THE Schubert Club, sixty years of its kind in the Northwest, continues to be a main source of musical activity in St. Paul. In addition to its long-pursued policy of encouraging musical education through such incentives as scholarships and opportunities for local appearance, the club presents an annual series of five formal evening concerts.

Yet to be heard this season are Leonard Shure and Alexander Kipnis. Mrs. Julian S. Gilman is president.

Although originally organized as a medium for the production of opera in its more serious forms, the St. Paul Civic Opera Association, after several years of effort, is now committed to a program of operetta and musical comedy. Remaining bills in the current season are "Rio Rita" and Victor Herbert's "The Fortune Teller." Conducted by Leo Kopp, assistant conductor with the Chicago Opera, the St. Paul performances are occasionally given with the aid of visiting stars, but they depend largely upon local singers. What has proved a good expedient is the employment of the singing units found in many of the service training centers hereabouts. Stanley Judson, formerly with the Old Vic in London, is stage director.

The Civic Opera organization also supplies the choral and solo singing that are regularly featured on St. Paul's unusual six-week course of Pop concerts, which begin in July and continue through August. Conducted on a profit-sharing basis, they offer a combination of music offered by an ensemble mainly recruited from the Minneapolis Symphony, conducted by Mr. Kopp and Clifford Reckow, and a large ice-ballet. The seating capacity around the rink takes care of 8,000 persons, but is seldom adequate to accommodate the crowds.



Tauno Hannikaine, Conductor of the Duluth Symphony

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Baltimore



Allied News
Frederick Huber, Manager of The Lyric and Local Representative of the Metropolitan

By FRANZ C. BORNSCHEIN

BALTIMORE, MD.

THE wholehearted interest which the local music-loving citizens have displayed in the scheduled concerts of the Baltimore Symphony shows marked public approval of the fine programs provided by the conductor, Reginald Stewart. This crowded schedule, which continues through February and March, with Sunday evening concerts given for the Department of Municipal Music, Saturday morning concerts for Young People and the series of Wednesday evening subscription concerts with important soloists, represents a numerical increase in symphonic events besides indicating qualifications of major symphony orchestra type.

In recognition of the growing stature of our orchestra Mayor Theodore Roosevelt McKeldin approved the appropriation of substantial funds to enable the continuation of the Municipal Music and the Youth concerts. This interest shown by the municipality has aroused attention, and certain Western cities have inquired as to the plan of operation whereby this financial support helps maintain the Baltimore Symphony Orchestra.

Conductor Stewart has brought the current season to its apex of achievement, and with the concluding programs will further disclose the high calibre of performance which he is able to gain with the 95 musicians. Soloists to be heard in the coming concerts include Vladimir Horowitz, pianist; Jan Peerce, tenor; Helen Traubel, soprano; Marcelle Denya,



Gustav Klemm, Publicity Director and Program Annotator of the Baltimore Symphony.

soprano and Percy Grainger, pianist. Charles O'Connell is listed as guest conductor.

The season's schedule brought Austin Conradi as piano soloist, and world premieres of two Baltimore composers' works—"The Earth Sings" by Franz Bornschein and the "David" Suite by Louis Cheslock—in which William Gilbert Horn appeared as narrator.

Through the public response aroused by C. C. Cappel, manager of the Baltimore Symphony, and through the energy of Gustav Klemm, publicity director and program annotator, these concerts have become educational as well as entertaining. The personnel of the orchestra includes such distinguished musicians as Roman Totenberg, concert-master Bruno Labate, René LeRoy, Marie Rosanoff, Joseph Mossbach and Joseph Pizzo.

Peabody Student Body Grows

As director of the Peabody Conservatory of Music, Reginald Stewart announces an enlivening interest for the second semester, with an increased student body. The Friday Afternoon Artist Recital Series continues through February with appearances by Benno Rabinof, violinist, and Igor Gorin. The Chamber Music Series on Monday evenings, through February and March by the Musical Art Quartet of the Peabody Conservatory, will continue to afford pleasure to large audiences. Series of student concerts are being prepared, exhibition concerts will close the school year, and public presentations by the Opera Class and the Peabody Chorus are listed. The Peabody Patriotic Series, from Feb. 18 through April, will be given by the Faculty members Dr. Charles Courboin, Marie Rosanoff, Alexander Sklarevski, Sascha Jacobsen, Austin Conradi Pasquale Talarico, Oscar Shumsky and Virgil Fox—the last two in the Armed Forces.

The Baltimore Music Club, mem-



Mrs. Howard M. Kern, President of Baltimore Music Club



C. C. Cappel, Manager of the Baltimore Symphony



Lillian Bonney, Manager of Bonney Concert Bureau



Blackstone
Reginald Stewart, Conductor of the Baltimore Symphony and Director of the Peabody Conservatory of Music

and Fall to meet the public demand for re-appearances of this organization.

Frederick R. Huber, managing director of the Lyric and local representative of the Metropolitan Opera Company, states that the bookings at The Lyric for the entire season surpass all records. The crowded schedule of the Baltimore Symphony, the visiting orchestras and other bookings have made The Lyric a focal point of musical culture this busy season. Frederick R. Huber promises three performances by the Metropolitan Opera Company, April 11, 12, 13, with "Tales of Hoffmann", "La Bohème" and "Norma" as the bills.

Richard Weagley, conductor of the Handel Choir; A. Lee Jones, conductor of the Carnegie Chorus; Conrad Gebelein, director of the Public Recreation Orchestra; Stanley Chappell, conductor of the B and O Glee Club; Kathryn Gudekunst, Women's Chorus of the B and O, are listing programs for their organizations. Eugene Martinett, director of the Civic Opera Company finds this group, curtailed owing to military service call of members, awaiting the announcement of his plans. J. Norris Herring, who directs the public concert series of the Maryland Casualty Auditorium, has a list of dates from February to April 23 for Sunday afternoon programs, to which the public is invited.

Los Angeles Hears Local Artists

Buhlig and Steuber Give Piano Recitals — Club Marks Birthday

LOS ANGELES. — Richard Buhlig pianist, began a series of Beethoven recitals Jan. 10. The second recital, Jan. 17, in the KFWB concert hall, again attracted a capacity audience. Mr. Buhlig is a master pianist and has a large following.

Lillian Steuber, resident artist, now head of the Olga Steeb Piano School in Los Angeles, gave a recital on Jan. 20 in the Ebell Theatre, and demonstrated superior artistry.

The Brodetsky Chamber Music Ensemble of 30 string players directed by Julian Brodetsky, gave a fine performance of a Handel Concerto Grosso, Ernst Toch's C Major Quartet and Franck's Piano Quintet, with Emanuel Bay as soloist, Jan. 22. Lee Sweetland, baritone, sang in Thorne

Hall, Occidental College, Jan. 14, accompanied by Elinor Remick Warren, composer-pianist.

The Hancock Ensemble of the University of Southern California's College of Music presented Maurice Eisenberg as cello soloist in a concert Jan. 21, under Lucien Cailliet.

Dorothy Maynor sang to a packed house in the Philharmonic Auditorium Jan. 16 and again in Royce Hall, on the Los Angeles campus of the University of California, Jan. 21.

The Society of Native American Composers, Charles Ives, president, offered music by resident composers: Clifford Vaughn, Willy Stahl, Ivor Drareg, Dr. Mary Carr Moore, Adolph Weiss and Clarence Mader in Immanuel Presbyterian Church Jan. 9.

The Woman's Lyric Club of Los Angeles celebrated its 40th anniversary with a concert in the Ebell Theatre Jan. 23 and paid tribute to Conductor Emeritus, J. B. Poulin. Resident composers represented on the program were: Elinor Remick Warren, Abbie Jamison, Benjamin Edwards, Blanche Robinson and Charles Cadman.

ISABEL MORSE JONES



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CIRCULARS ON REQUEST

SUMMER SESSION — June 25 to Aug. 5

Kansas City



Efrem Kurtz, New Conductor of the Kansas City Philharmonic, Arrives with Mrs. Kurtz

By LUCY PARROTT

KANSAS CITY

CITIZENS are enthusiastic over the progress of the Kansas City Philharmonic under its new conductor, Efrem Kurtz. Concerts given since the season began in December have exceeded even the most sanguine expectations. Orlando Barera is the new concertmaster and Mrs. Ruth Seufert the Philharmonic's manager. The list of soloists for the year includes the names of Artur Rubinstein, Jose Iturbi, Gregor Piatigorsky, James Melton, Orlando Barera, Nathan Milstein and Bidu Sayao.

Pop concerts on Sunday afternoons have a new importance. Three groups of Children's Concerts feature ballet forms of orchestral music.

An outstanding concert attraction is the series presented by Walter A. Fritschy, who brings the Don Cossacks, Fritz Kreisler, Robert Casadesus, the Russian Ballet Theater, the Philadelphia Opera Company in "The Bat" and the Baccaloni Company in "Don Pasquale."

Musical Club Campaigns

Under Mrs. Carl R. Ferris, the Kansas City Musical Club has a dominant role in the campaign for orchestra funds, supplying over half of the women on the Drive Campaign and obtaining over two-thirds of the subscriptions. The club has some 500



Dr. Wiktor Labunski, Director of the Kansas City Conservatory



Mrs. Carl R. Ferris, President of the Kansas City Musical Club



Orlando Barera, New Concertmaster of the Kansas City Philharmonic



Bert's Studio

Mrs. Ruth Seufert, Manager of the Kansas City Philharmonic

members, and gives its usual quota of fine programs. The War Service Chairman reports programs for service men.

The Conservatory of Music of Kansas City, under Dr. Wiktor Labunski, continues to expand. Gardner Read has joined the faculty as teacher of composition, advanced theory and piano. Other new members are Mary Kate Parker and Marjorie Ounsworth, piano, and Maxine Martin, voice. Faculty recitals are given by Marian Connell, Stanley Deacon, Catherine Farley, Dr. Labunski, Constance Eberhart and Rachel Hartley Ward.

Mu Phi Epsilon, Mu Delta Chapter,

has resumed its concerts the proceeds being applied to a scholarship fund and a series open to the public. Tau Chapter, Sigma Alpha Iota, also gives concerts. The Kansas City Music Teachers Association, Eva Tisdale Williams, president, features local musicians and speakers on monthly programs.

The Kansas City Guild of Music and Allied Arts Teachers has a

schedule of recitals, orchestral, ensemble and drama concerts. N. De Rubertis will conduct the commencement orchestral performance in June. Lenore Anthony is the president.

The Pro Art School of Music under Bertha Hornaday gives demonstration recitals.

Kansas City Favors Kurtz Programs

Philharmonic Concerts and Soloists Delight Public—Rubinstein Plays

KANSAS CITY—The major interest of Kansas City's musical life continues to be centered in the very excellent programs the Kansas City Philharmonic under Efrem Kurtz has been playing during December and January. Continuing his phenomenal success of the first concert and further strengthening the playing of his organization, Mr. Kurtz next presented Mischa Elman in a stirring performance of the Tchaikovsky concerto and gave a finely inspired reading of Beethoven's Seventh Symphony. Jesus Maria Sanroma, a pianist new to the Middle West, was the artist of the Dec. 28 concert, winning enthusiastic approval for his brilliant playing of the Grieg concerto.

Mr. Kurtz gave an ingratiating account of Schubert's "Unfinished Symphony" and several lilting Strauss numbers. An over-capacity audience on Jan. 11 gave Artur Rubinstein, pianist, a rousing ovation for his superb interpretation of Tchaikovsky's B Flat Minor Concerto, and were equally moved by the orchestra's playing of Mendelssohn's "Italian" Symphony.

At the first "Pop" Concert, Dec. 19, Byron Jannes, 15 year old pianist, played Rachmaninoff's Second Concerto with success followed by a program of high artistic standard, yet of popular appeal. This was upheld by the "Pop" Concert of Jan. 2 which featured Dorothy Averill, assistant concert master, in the Lalo "Symphonie Espagnole" and some intriguing orchestral numbers.

David Van Vactor, first flutist and assistant to Efrem Kurtz, made his local debut as conductor with the orchestra in the "Pop" Concert of Jan. 16, winning warm approval for his authoritative leadership in a program including compositions by Bach, Mozart, Vericini and Paganini.

Richard F. Townly has recently been elected president of the Board of

Trustees of the Kansas City Philharmonic Association and has already made plans to raise a permanent maintenance fund for the orchestra artists from the ticket sales income. He succeeds Vincent O'Flaherty, to whom Kansas City owes a deep debt of gratitude for having chosen Efrem Kurtz as conductor, and steering the course of the orchestra through the early trying days of its reorganization. S. Harzfeld remains chairman of the executive committee, Rabbi Samuel S. Mayerberg, vice-president of the Board, and Mrs. Ruth O. Seufert, business manager and secretary of the executive committee.

Alex Murray, violinist of Los Angeles, is the new concert master taking the place of Orlando Barera, inducted into military service the early part of January. LUCY PARROTT

Kansas City Enjoys Ballet Season

Casadesus, Speaks, Thibault in Recitals—Ballad Singers Please Hearers

KANSAS CITY—Within one week we have had a ballet season in the Music Hall given by the Ballet Theatre under Fritschy Concert Series management, and the Ballet Russe de Monte Carlo, under local A. and N. auspices. Huge crowds attended all performances and applauded their favorites of former years as well as new dancers.

Robert Casadesus played an exacting and highly satisfactory recital in the Music Hall Nov. 30. Margaret Speaks and Conrad Thibault gave a joint recital of classical and modern music on the Kansas City Town Hall series. The American Ballad Singers were presented by the Center Cultural Series and pleased a large audience in their interesting historical program.

The Kansas City Musical Club presented local artists, Edna Scotten Billings and Powell Weaver, organists, and Gladys Havens Daniels, contralto, in a Christmas program that drew a large crowd to the First Baptist Church. Several new compositions by Powell Weaver were featured. The

Cincinnati Welcomes Lotte Lehmann

CINCINNATI—Lotte Lehmann, soprano, was the soloist for the Matinee Musicale Club on Jan. 3 in the Hall of Mirrors in the Netherland Plaza. Mme. Lehmann gave a program of Lieder in which she displayed notable artistry. Her accompanist was Paul Ulanowsky.

The Philadelphia Opera Company was heard in a performance of "The Bat", sung in English, in Taft Auditorium on Jan. 13.

V. A.

Duo-Pianists to Perform New McDonald Concerto

Pierre Luboshutz and Genia Nemenoff, who introduced the new Martinu Concerto for two pianos with the Philadelphia Orchestra in Philadelphia and New York, will play the Harl McDonald two piano concerto with the Philadelphia Orchestra in Baltimore and Washington on April 18 and 19, and also at the Ann Arbor Festival on May 6, with the composer conducting. They are also engaged for a special broadcast with the Orchestra over the CBS Network early in the Spring. This will mark the eighth appearance of the Luboshutz and Nemenoff duo with the Philadelphia Orchestra during the current season.



Larry Gordon

Walter A. Fritschy, Concert Manager in Kansas City



Fabien Sevitzy, Conductor of the Indianapolis Symphony

By ROGER BUDROW

INDIANAPOLIS

THE Indianapolis Symphony under Fabien Sevitzy has lengthened its season by one week. A special Viennese program featuring Robert Stolz, Hertha Glaz and Jan Peerce was to be given early in February at the Murat Theater. The following subscription concerts conducted by Howard Barlow, guest for Mr. Sevitzy, feature Carlos Salzedo. Carroll Glenn will appear on succeeding programs.

The orchestra will give another municipal concert at Candle Tabernacle. These programs are popular at low admission prices, given in return for financial aid to the orchestra recently voted by the City Council.

Employees of P. R. Mallory & Co. will be guests at the second industrial concert, featuring Louise Meisner,

Indianapolis



Mrs. Lucille Lockman Wagner, President of the Indianapolis Matinee Musicale

Mrs. Charles Latham, President of the Indianapolis Symphony Women's Committee



Gladys Alwes, President of Martens Concerts in Indianapolis



Howard Harrington, Manager of the Indianapolis Symphony

pianist. The industrial concert idea is popular with L. S. Ayres Co., department store, and R. C. A.-Victor Division also "buying the house" to treat their employees. Other concerns wanted to do likewise but the insertion of six municipal concerts in an already crowded schedule made impossible any more industrial concerts.

The orchestra's February schedule includes a concert at Camp Atterbury, with Carroll Glenn as soloist, and a concert at Indiana University, Bloomington, where Joseph Battista, pianist, will be soloist.

Orchestra to Tour

In March the orchestra will give concerts in Chicago, LaPorte, Ind., and Sandusky, O., returning for the subscription pair featuring Helen Traubel, soprano. Out-of-town engagements include concerts at the Naval Training Station, Bunker Mill, Ind., Purdue University, Lafayette, Richmond and Terra Haute. In May the musicians will take part in a performance of Verdi's Requiem.

Howard Harrington is the orchestra's manager. The Women's Committee, under Mrs. Charles Latham, sponsors lectures over WISH.

Members of the orchestra partici-

pate in four chamber concerts, arranged by Mr. Sevitzy, given by the Columbia Club. Walter Whitworth, critic of the Indianapolis News, gives brief analysis.

Mrs. Frank W. Cregor, president of the Indiana Federation of Music Clubs, is completing plans for the twenty-fourth annual convention in April. Indiana composers will be featured, and a demonstration of musical therapy given.

The Federation has ninety-six clubs in the state. Junior clubs will hold their annual competitive festival in May under Mrs. Dudley Campbell of Rushville.

Nan Merriman, 1943 Young Artist winner, will be presented in concert by the Indianapolis Matinee Musicale, Mrs. Lucille Lockman Wagner, president. Other artists on the concert course are Marjorie Lawrence and Egon Petri. The choral section is directed by Joseph Lautner.

Visiting Artists

Martens Concerts, Inc., will present Zino Francescatti and Grace Moore. The series has included Charles L. Wagner's production of "Faust"; Rudolf Serkin and the Ballet Theater. Gladys Alwes is president of Martens Concerts, Inc. She also arranged for Romberg programs and the Ballet Russe de Monte Carlo.

The Indianapolis Maennerchor is celebrating its 90th anniversary. A concert was given at the Athenaeum by the Knights of Columbus Choir under Carl Lauber; the Murst Chanters, directed by Arnold Spencer, and the Maennerchor, which has 69 active members and 26 more in the Armed Services. The Maennerchor will sing at the Pioneer banquet celebrating the 92d anniversary of the Athenaeum-Turners. Robert Quick, concertmaster of the WGN orchestra, will be soloist in March. On May 13 the chorus will celebrate its anniversary with a program featuring Florence Kirk, soprano.

Terre Haute



Will H. Bryant, Conductor of the Terre Haute Civic and Teachers College Symphony

Jordan Conservatory Concert

Mr. Kolar's concert with the Jordan Conservatory orchestra in the Scottish Rite Cathedral auditorium featured two soloists, Patricia Rheinhardt in the Concerto for Oboe and Orchestra by Pergolesi, and Martha Rucker Griffin, violinist, in the Bach-Gounod "Ave Maria". The orchestra played Schubert's "Unfinished" Symphony, the Overture to "Die Meistersinger" and works by Coates, Mozart, and Borodin. The Jordan Choir sang "Silent Night".

Large audiences attended programs given by the Ballet Theater at English's Theater under the auspices of Martens Concerts, and the Ballet Russe at the Murat Theater. Martens Concerts' latest program presented Alec Templeton, who drew a large audience to the Murat Theater.

ROGER BUDROW

Indianapolis Events Draw Big Audiences

Orchestral and Choral Programs Are Varied In Character

INDIANAPOLIS—The midwinter season has been highly varied. In addition to Indianapolis Symphony concerts, both the Ballet Russe and Ballet Theatre have pleased large audiences, Victor Kolar, now conductor of the Jordan Conservatory Symphony, has given his first program with this ensemble.

The biggest event of all, attended by more than the 7,500 persons Cadle Tabernacle can seat, was the "Messiah" performance conducted by Fabien Sevitzy. Participating were the Indianapolis Symphony, Maria Kous-sevitzy (Mrs. Fabien Sevitzy), Edna Merritt, Edward Kane, Rand Smith, the Indianapolis Symphonic Choir, the choral section of the Indianapolis Matinee Musicale and the Indianapolis Maennerchor. The concert was one of the new municipal series. Handel's work was performed with distinction and received with great enthusiasm.

The fourth pair of subscription concerts at the Murat Theatre provided light and gay music, featuring Goldmark's "Rustic Wedding" Symphony, and excerpts from Gershwin's "Porgy and Bess" arranged by Robert Russell Bennett. Ania Dorfmann was soloist in Grieg's Piano Concerto in A Minor, and won an ovation.

Symphony Concerts

Following the holidays, the Indianapolis Symphony played two concerts, subscription and municipal, and one

industrial concert before leaving on a tour. At the subscription concert, Raya Garbousova played Haydn's Cello Concerto in D to an appreciative audience. The orchestra played Mendelssohn's Symphony No. 3, Debussy's "Clouds" and "Festivals", and McDonald's "My Country at War". John Meisner, flutist, and Julio Mazzocca, clarinetist, were soloists at the municipal concert in Sandre's "Sous la Feuille" and Saint-Saens's Tarentelle for Flute and Clarinet. Larry Richardson sang Wagner's "Evening Star" and other songs. Fritz Siegal, first violinist, was soloist in Mendelssohn's Concerto at the industrial concert for employees of L. S. Ayres & Co., department store.

Valley Civic Music Association which this year is presenting five concerts before a completely sold out house in the auditorium of the Student Union building of Indiana State Teachers College. The Association which has already presented Argentinia, Nathan Milstein, Luboshutz and Nemenoff, will present Gladys Swarthout on March 1 and a concert by the Indianapolis Symphony under Fabien Sevitzy on a date in April as yet undecided. The tremendous response to this year's membership drive promises well for continued success next season.

The Terre Haute Civic and Teachers College Symphony under Will H. Bryant is playing to the largest audiences in its history. Two concerts by the orchestra remain on the season's schedule, one on Feb. 15, with Thaddeus Kozuch as piano soloist in Rachmaninoff's Third Concerto, and the final one on April 18 with Mrs. Mary Winn as piano soloist and Miss Laura Mae Briggs as violin soloist playing Beethoven's violin concerto. The orchestral association is also presenting for its season ticket subscribers a concert on March 20 by the St. Louis Symphonette under Paul Schreiber.

St. Mary-of-the-Woods College for women has several interesting concerts scheduled. E. Robert Schmitz is to appear on the campus for a concert in February and Harriet Haskins is to sing in recital on April 28. In addition to these there will be recitals by outstanding students in the music department of the college.

The music department of Indiana State Teachers College will also contribute some of the most enjoyable concerts of the Spring season. The concert band under the direction of Mr. E. V. Dillard, the orchestra under Mr. Arthur Hill, and the college choir directed by Miss Ruth Hill will each be heard in a Spring concert. Sigma Alpha Iota, national music sorority, is planning for February and March a series of Sunday afternoon programs by its members, these concerts to be given in the beautiful and spacious auditorium of the Student Union building.

Rose Polytechnic Institute has kept its fine men's glee club going despite the war and director Emil Taflinger promises its May concert will be another outstanding music event.

The music section of the Woman's Department Club presents in addition to its regular monthly morning musicals two evening programs of interest, an organ recital by Frederick Black, Jr. in February and a program by the choral singers of the club on March 7.

Franz Bornschein Composes Patriotic Works

BALTIMORE—Franz Bornschein has completed three symphonic scores based on patriotic topics. They are: "Cry to Arms," a fantasy; "Ode to the Brave," a tribute to the heroes of the Hornet, and "Gremlins," a burlesque overture.

Mr. Bornschein's "The Earth Sings," recently played by the Baltimore Symphony, has been recorded for overseas broadcasting by the OWI.

Rochester



Jose Iturbi, Conductor of the Rochester Philharmonic

By MARY ERTZ WILL

ROCHESTER

MUSICAL events continue to have hearty public support; many concerts have been given to sold-out houses, and the second half of the season promises to be equally good.

The Rochester Philharmonic Orchestra, José Iturbi, musical director, and Guy Fraser Harrison associate conductor, was to be heard on Feb. 3, Mr. Iturbi conducting. Artists to come in March are the Argentina Dancers in an all-Spanish program, and Helen Traubel. Mr. Iturbi will appear as both conductor and piano soloist on March 23. Arthur M. See is manager.

The concert series at the Eastman Theatre, in Series A, have as remaining artists: Vladimir Horowitz and Nathan Milstein. Series B concerts has the opera "Martha", with



Arthur M. See, Manager of the Rochester Philharmonic



Dr. Howard Hanson, Director of the Eastman School of Music in Rochester

John Gurney, Josephine Antoine and Armand Tokatyan as principals.

Other events at the Eastman Theatre may include a visit of the Metropolitan Opera Company; but they have not yet been announced.

In Kilbourn Hall

The recital series at Kilbourn Hall will bring Arthur Kraft, tenor; the

[NEW YORK]



Guy Fraser Harrison, Conductor of the Rochester Civic Orchestra

Britt Trio, and Max Landow, pianist. The Rochester Philharmonic Orchestra concerts, and the Concert Series A and B, are under the auspices of the Rochester Civic Music Association. The recital series at Kilbourn Hall are under the auspices of the Eastman School of Music.

Dr. Howard Hanson, director of the Eastman School has plans for the American Composers concerts and the Eastman School Festival of American Music in April which will be announced later.

The Rochester Civic Orchestra, Guy Fraser Harrison conductor, under the auspices of the Rochester Civic Music Association, will continue the Sunday evening "Pop" concerts at the Eastman Theatre.

sponsors the Civic Orchestra of 70, the Civic Chorus and Civic Band, will continue all three organizations, which are paid professional rates. The symphony, which opened with two concerts under Edgar J. Alderwick, will be heard Mar. 15 at the Utica Theater under Berrian Shute, with Dr. Frank P. Cavallo directing the chorus. A symphony concert led by Mr. Shute will close the season May 3.

Chesley's Series

Roland E. Chesley, manager of the great Artists Series, who began his season with Alec Templeton, the Don Cossacks and Lily Pons, expects to present Fritz Reiner and the Pittsburgh Symphony in February and Jeanette MacDonald some time in



Mrs. C. Lloyd Fague, President of the Utica B Sharp Club, Cuts a Cake to Celebrate the Club's 40th Anniversary. Mrs. Tracy Humphrey is in the Center and Helen Kelley at Right

Utica

April. The series is given at Warner Brothers Stanley.

The Chamber Music Society, sponsors of appearances by the Budapest String Quartet and the Musical Art Quartet earlier, plans a series of Spring and Fall public concerts at which nationally known quartets will play, according to Dr. A. P. Saunders, commentator.

The Munson-Williams-Proctor Institute will continue its policy of musical programs during the Spring and Fall with arrangements made through the music department of Hamilton College.

Mildred Ueltschi, president of Etude Club, is planning a program which features concerts in area institutions.

Gamma Chi made arrangements to present Margaret Speaks and Conrad Thibault at the Avon early this year.

Colgate Series

At nearby Colgate University the concert series which attracts a large Central New York patronage and opened with Templeton, Swarthout, the Don Cossacks and the National Symphony, plans to present Mary Becker, violinist, Feb. 10; the Metropolitan Trio of New York including Thomas Richner, pianist; Walter Piasecki, cellist, and James DeLa-Fuente, violinist, Mar. 9, and Richard Crooks, April 20.

Roland E. Chesley, Manager of the Utica Artists Series



By ELLIS KENNEDY BALDWIN
UTICA, N. Y.

AS the B Sharp Musical Club under the leadership of Mrs. C. Lloyd Fague observed its 40th anniversary year, the organization which has brought many of the country's greatest artists to Utica announced its plans for the balance of the season.

The club will bring Rudolf Serkin on Feb. 29 and close its season with James Melton on Mar. 29, at the Avon Theater. The season opened with recitals by Patricia Travers and the Trapp Family.

The Civic Musical Society, which

MARGARET WALTERS

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Marian Coryell, Co-director

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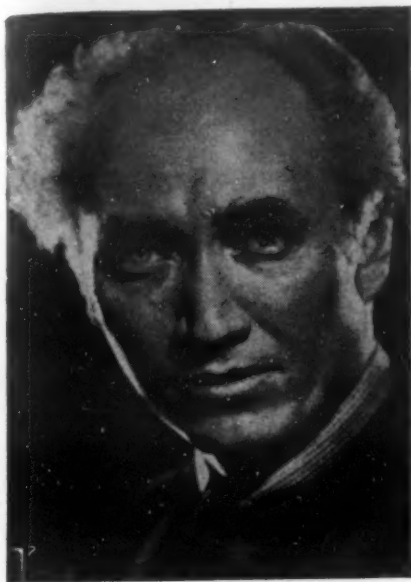
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Detroit



Karl Krueger, Conductor of the Detroit Symphony

By SEYMOUR KAPETANSKY

DETROIT

DETROIT'S most energetic music season in several years is moving swiftly toward its spring conclusion. It has been a remarkably live season, high-lighted by the exciting performances of the recreated Detroit Symphony Orchestra, under Karl Krueger, after a lapse of over a year, during which it existed solely as a radio feature. Another forward-looking step was the organization of a light opera company under the sponsorship of prominent Detroiters.

Four programs remain to be played in the Symphony's 29th season. The Symphony, composed of 90-odd players, is at its largest size since it was established in 1915. Under Mr. Krueger's enthusiastic direction, the orchestra has been molded into an impressive symphonic unit.

Mr. Krueger's programs have been living up to his pre-season promise, when he said: "I intend to find, through every device at my command, what our public's preferences are, because our first hope and desire is to bring to Detroit audiences music which they expressly wish to hear."

Both old and up-to-date classical music have been played by the revamped orchestra, and many "first" Detroit performances of all periods of music have been given under Mr. Krueger's baton.

Success of Reorganization

A local department store demonstrated its faith in Detroit's desire to retain its orchestra, soon after the 1942-43 season was cancelled. The department store held the players together by sponsoring Sunday evening radio broadcasts. Early in 1943, a group of well-known local music-lovers planned the 1943-44 subscription season. Led by Henry Reichhold, prominent Michigan industrialist, they reorganized the management and proclaimed the revitalized Symphony, with Mr. Krueger as musical director. Their foresight was vindicated when nearly 85 per cent of the orchestra's season tickets were sold out before the second regular concert.

Eric Delamarter was scheduled to appear with the Symphony on Feb. 3, in the dual capacity of composer and conductor. The orchestra's concert-



Henry Reichhold, Prominent Reorganizer of Detroit Symphony



Max Koenigsberg, Managing Director of the Civic Light Opera Association

master, Ilya Schkolnik, will be violin soloist.

One week later, the distinguished pianist, Artur Schnabel, will play two concerts, accompanied by the orchestra. Patricia Travers, violinist, is scheduled to perform on Feb. 17. The regular season will close on Feb. 24, with an orchestral concert. The Sunday evening radio concerts are expected to continue at least through the spring.

Seven weeks of light opera performances remain during the first annual season of the Civic Light Opera Association of Detroit, Inc. The musical comedies are featuring nationally-known singers in the main roles. Many Detroit Symphony players are included in the orchestra, which is conducted by Giuseppe Bamboscheck. Local talent predominates in the singing and dancing choruses. Max Koenigsberg is managing director of the operettas, which are sponsored by a group of big Detroit business and industrial "names."

The musical comedies are presented every evening except Thursday during the symphony season. Beginning Feb. 29, they will be given every evening, except times when the Masonic has been previously booked. The remainder of the schedule follows: Week of: Feb. 1—"New Moon"; Feb. 8—"Sari"; Feb. 15—"Desert Song"; Feb. 22—"Robin Hood"; Feb. 29—"Hit the Deck"; March 7—"Roberta"; March 14—"Show Boat."

Two additional star attractions have been booked for the Masonic Auditorium Concert Series, which for eleven years has brought music, opera and ballet's ace performers to Detroit. Following the previously-announced recitals by Jascha Heifetz on Feb. 28 and Josef Hofmann on March 8, Alec Templeton will bring his keyboard wizardry into the Masonic on April 15. Nelson Eddy's recital will wind up the series on April 26.

The Detroit Music Guild will continue its highly-successful eighth season of concerts with chamber music programs in February, March and May. On Feb. 2, the numbers to be performed will be Mozart's Fugue in C Minor and Sonata in D; Bach's Sonata for Unaccompanied Oboe and Brahms's Sonata for Two Pianos in F Minor. Artists to be heard will be oboeist Lare Wardrop and pianists Rebecca Sidorsky and Edward Bredshall. Concluding recitals will be given by Guild members on March 29 and May 3.

The final program given under auspices of Pro Musica will feature the Brazilian pianist, Claudio Arrau, on March 24.

Detroit's oldest all-male singing society, the Orpheus Club, is planning to give the second of its two 1943-44 public concerts on April 25. Charles Frederic Morse leads the singers.

Sometime this year, it is hoped the London Philharmonic, which is scheduled to make a goodwill tour of the Midwest, under Sir Thomas Beecham, will play for Detroiters.

MICHIGAN



Hardin Van Duerzen, Conductor of the University Choral Union in Ann Arbor



Charles A. Sink, President of the University Musical Society in Ann Arbor

Earl V. Moore, Director of the Ann Arbor School of Music



is to lead the Youth Chorus of some 400 Ann Arbor school children.

The Choral Union of 300 adults mixed voices will present two major works under Hardin Van Duerzen, who is conducting during the absence of Thor Johnson, now with the Armed Forces.

Outstanding Artists

The sixty-fifth annual Choral Union Series draws capacity audiences to Hill Auditorium with such outstanding concerts as those of the Cleveland Orchestra, the Boston Symphony, Marian Anderson, Yehudi Menuhin, Claudio Arrau, the Don Cossack Chorus, Artur Rubinstein and Marjorie Lawrence. Mischa Elman returns on Feb. 10 and Ezio Pinza will be heard in March.

Chamber Music in the Rackham Building is another feature of 1944. The main event is the fourth annual Chamber Music Festival of three concerts by the Roth String Quartet. Other recitals by chamber groups and soloists are given by visiting artists, members of the university faculty and senior students in the School of Music, of which Earl V. Moore is director.

By HELEN MILLER CUTLER

ANN ARBOR

CHARLES A. SINK, president of University Musical Society and manager of its concerts, states that the May Festival will be held over the weekend to include a Sunday concert for the benefit of out-of-town patrons and service men.

This will be the fifty-first annual festival. It will be held in Hill Auditorium from May 4 to 7. The Philadelphia Orchestra has again been engaged to participate and the list of soloists bears the names of Rose Bampton, Kerstin Thorborg, Luboshutz and Nemenoff, Bidu Sayao, Charles Kullman, Salvatore Baccaloni, Nathan Milstein, Gregor Piatigorsky and Lansing Hatfield. Marguerite Hood

Flint

By BERTHA KNISELY

FLINT, MICH.

THE Flint Community Music Association, which coordinates the music of the city under the leadership of Dr. W. W. Norton, has adopted the slogan "Upholding Wartime Morale." The Civic Opera will present "Martha" late in February with Flint musicians as participants.

The Flint Symphony, under Dr. Norton, promises two more concerts, March 26 and May 14, with the latter climaxing the myriad events of National Music Week. Request numbers will be featured in both concerts.

Four concerts were scheduled for this season by the St. Cecilia Society-Flint Community Concert Association. Anna Kaskas has already been heard. Artists yet to appear are: Rudolf Firkušny on Feb. 13; St. Louis Sinfonietta, March 19 and Baccaloni Opera Company presenting the "Barber of Seville," April 25.

Continuing a round of activities in nearby cities and colleges as well as before local audiences, the AC Spark Plug Male Choir and the Girls' Glee Club under Charles M. Gregor plan an imposing Easter concert with the cooperation of the AC Concert Band and its director, Arthur Wilson. Guest artist will be Lucille Manners. The

band plays for workers every week, alternating between the two plants. With its annual concert just past, the Norton Male Chorus, directed by Dr. Norton, takes up various engagements.

On the Part-Song Club calendar are two more concerts. On March 1 Alexander Schuster, cellist, director of the Michigan State College orchestra, will be featured, and on May 10 two artists will appear, one of them a student chosen from local contestants. Herbert Lively has taken over the club baton this year.

The St. Cecilia Society will hear five more member artist programs and special events will include the annual Lenten Evensong of the St. Cecilia Chorus on March 26 under the direction of Mrs. Emily Hixson, with Miss Thelma Torre, organist. Long anticipated by youthful musicians is the annual Student Day program set for April 28 to be given by members of the three junior branches—Junior St. Cecilia Society, Junior Boys' Club and Student Musicale. Concluding program of the season will be the annual meeting and luncheon on May 5, with the St. Cecilia Chorus furnishing music.

In spite of depletion in personnel, the Little Symphony of the Central Methodist Church directed by Bramwell Ward will continue to appear throughout the season. Its schedule includes four more concerts, Feb. 15, March 5 and 28 with the Northern A Capella Choir, and May 9 with Groves Male Chorus.

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Seattle



Cecilia Schultz, Director of Artists Series in Seattle

By NAN D. BRONSON

SEATTLE

CECILIA SCHULTZ, who has brought many artists, has three regular series and presents special attractions to come on the "Greater Artist Series": the Ballet Theater in six performances, Ezio Pinza, Salvatore Baccaloni and his opera company in "Don Pasquale" and "The Barber of Seville," and Helen Traubel. The "De Luxe Theater Series" will close with a week's engagement of the Dunham Dancers. The Sunday afternoon list has the names of Artur Schnabel, Luboshutz and Nemenoff, and William Primrose. Marian Anderson, Jascha Heifetz and Lawrence Tibbett will be special attractions.



Ruth Allen McCreery, Executive Secretary of the Seattle Symphony

Francis Aranyi, Conductor of the Youth Symphony in Seattle

Maurice B. Jackson is president of the Seattle Symphony. The executive secretary is Ruth Allen McCreery. The annual drive for subscriptions is now under way.

Musical Club Events

Artists to appear under the Ladies Musical Club sponsorship include Carroll Glenn and Claudio Arrau. Monday Musicales will continue through May. Margaret Moss Hemion is president.

Cornelia Turner will present Janet Bush and Dorothy Eustis.

A new organization, the Friends of Chamber Music under Dr. Carl Paige Wood, has a series of three concerts, one by the Britt Trio and two by the new Seattle String Quartet which is composed of Annie Tschopp Gombosi,



Maurice B. Jackson, President of the Seattle Symphony

Kathryn Kantner, Lenore Ward Forbes and Iris Canfield Smith.

Artists announced on the University of Washington concert series are Dorothy Maynor, Mia Slavenska and her dance ensemble, Todd Duncan and Josef Hofmann.

Dr. Carl Paige Wood, director of the University of Washington Music School, announces appearances of the University Choir under Charles Wilson Lawrence, the annual campus composers concert, a band concert under Walter Welke, and the University Symphony under George Kirchner. Lecture recitals on American music are given by Hazel Gertrude Kinsella. The combined ensembles will participate in the final concert of the year.

The Music Department of Seattle Pacific College under Lawrence Schoenals and the American Guild of Organists will present Alexander Schreiner, organist of the Salt Lake City Tabernacle.

The custom of giving an oratorio in

commencement week will be replaced by a program of excerpts from different oratorios. The A Cappella Choir will give concerts at military camps.

For Young People

For twenty years the Music and Art Foundation has assisted talented young people. Of major importance is the development of the Youth Symphony under Francis Aranyi. Players range in age from eight to sixteen. Two more concerts will be given.

In August the second Summer Music Camp will be held on Vashon Island.

The Art Museum concerts, inaugurated by Francis Armstrong eighteen months ago, continue to attract Sunday audiences. They will be held through the Summer also. Programs are given by local or visiting artists and gifts received are donated to the Red Cross. It is estimated that approximately \$3,300 has been raised.

Choral groups continue to function. Concerts by the following will be heard late in the Spring: Women's voices; Philomel Singers, R. H. Kendrick, director; Treble Clef Ladies Ensemble, Edwin Fairbourne, director. Male choruses include the Ralston Club, Owen Williams; and the Swea Male Chorus, C. H. Sutherland, director.

WASHINGTON STATE



Walter C. Welke, Conductor of the Bremerton Symphonic Orchestra

Bremerton

By LORNA UMPHREY ERICKSON

BREMERTON, WASH.

THE present concert season in Bremerton is breaking all previous records. Bi-monthly concerts by the Bremerton Symphonic Orchestra are being given at the Civic Recreation Center under its new conductor, Walter C. Welke, immediate past president of the Northwest Educators and director of instrumental music at the University of Washington. Tribute must be paid Ernest Fitzsimmons, organizer and first conductor of the orchestra, who passed away in June.

Mr. Welke will include works by Grofe on one of the future programs and also plans to list other American works on each program. Soloists will be Arthur Eresman, U. S. N., clarinetist; David Soter, concertmaster; Donald Bushell, cellist of Bellingham; Edward Krena, first trumpet with the Seattle Symphony; Mrs. Glennie Ransom, soprano, and Mrs. Frank C. Schricker, pianist of the orchestra.

The Symphonic Orchestra Associates recruited 400 members in August who contribute the money for music and instruments.

The Bremerton Community Concert Association, Inc. is concluding its series of six presentations with Patricia Travers, March 20 and Bidu Sayao, April 21. A capacity membership of 1,600 has enthusiastically enjoyed the following artists this season: Mona Paulee, the General Plattoff Don Cosacks, Bartlett and Robertson, and Gregor Piatigorsky. On the waiting list 100 names have been accumulated for the first time in Bremerton's history.

The Peninsula Music Club will feature on its remaining monthly programs of folk dances, symphonies and tunes of the West Indies, Central and South America, Russia and the Orient. Madge Rush Garland, former professional dancer and member of the club, will interpret Spanish dance forms on this month's program. For the May program, the Nocturne Club, junior music organization, will furnish their most talented soloists selected by adult judges at their April meeting.

The Women's Choral Society under Richard Berg is working on its Annual Spring Concert to be given the first part of May.

The Puget Sound Navy Yard Glee Club of mixed voices was organized recently by the Women's Recreation Association through the Personnel Relations Office of Commander D. J. Sass, and has enrolled 77 talented singers. Their director is Loveland Cota, a graduate of the University of Washington. Muriel Jobe, Women's Semi-popular Director, is organizing a semi-popular chorus of 100 voices.

The Negro Choral Group of 40 mixed voices, sponsored by USO Industrial Services No. 2, was first heard in five public appearances during Christmas week under the direction of Joseph Powe, former director of Wings Over Jordan Choir in Detroit.

Spokane

By J. M. BEMIS

SPOKANE, WASH.

GASOLINE rationing panels may not agree, but music lovers of Spokane and the Inland Empire seem to consider their music entirely essential, and they prove it by their continued full support of subscription concerts and other musical attractions featuring professional talent.

In Spokane, the season past has been a good one, and the season ahead is promising of equal success. Of the major subscription groups, the Community Concert Association, directed by Thomas F. Meagher, has three events remaining on its winter and spring schedule. Feb. 3 will bring Busch and Serkin. Feb. 15 is marked for Mia Slavenska, dancer, and April 10, for the season's finale, the Baccaloni Opera Company.

Musical Art Society Events

Mr. and Mrs. Glen D. Swan, of the faculty of the State College of Washington, at Pullman, come to Spokane in the week of Feb. 8, for a violin and piano concert, under the auspices of the Spokane Musical Art Society. This will be the last of four attractions to be offered by this group for the current season. Mrs. Evelyn Kellogg is president of this group. The organization was inactive last year, but has staged a marked comeback, despite the handicaps of wartime.

Still another organization, not of a musical nature but sponsoring musical events once or twice during the year, is the Early Birds Breakfast Club. This group has scheduled a performance in English of "The Secret of Suzanne," starring Richard Bonelli, baritone, and Natalie Bodanya, soprano, formerly of the Metropolitan Opera, with Joan Field, violinist, as supporting artist. This is a private affair, for members only, with admissions limited to about 1,400.

Eugene Linden, Conductor of the Tacoma Philharmonic



Tacoma

By KATHARINE HUNT

TACOMA, WASH.

ALTHOUGH the greater part of the 1943-44 schedule of artist attractions appeared in Tacoma during the first half of the season, there are still more programs to come.

The Tacoma Philharmonic, now in its 10th year under the direction of its founder and conductor, Eugene Linden, has one more concert on its schedule for March 22. The orchestra moved this year from the high school auditorium in which most of its concerts have been given to the Temple Theatre and also, for the first time, presented two guest artist programs. Mrs. Ross Wright is president.

The Hamrick All Star series, offering the greatest number of attractions for the year, has on its Spring list for the Temple Theater, Dorothy Maynor, Feb. 3; Richard Bonelli and associates in "The Secret of Suzanne," Feb. 17, and Lawrence Tibbett, April 19.

The Civic Music Association, headed this year by A. H. Heath, will present the Ballet Theater Feb. 29; Claudio Arrau, March 15 and the Salzedo Ensemble April 5.

The Puget Sound Symphony, which has given audience outlet for a number of fine khaki clad musicians now stationed at Fort Lewis, will give a Spring concert and Tacoma's two veteran chorus ensembles, the Ladies' Musical club and the Orpheus club, also have Spring concerts scheduled.

Harrisburg

By HELEN J. KULP

HARRISBURG

THE Harrisburg Symphony, which lost a number of its members to the Armed Forces, has filled vacancies by engaging instrumentalists from other orchestras, and by enlisting the services of soldiers from nearby camps, whose commanding officers have been gracious in granting them permission to participate. George King Raudenbush is conductor, and guest artists are engaged. The orchestra and the Symphony Society of Harrisburg also will present the Philadelphia Orchestra, with Eugene Ormandy conducting. Remaining events in the schedule include concerts with Jesus Maria Sanroma and Nadine Conner, sopranos.

Membership has grown both in the Symphony Society, of which Mrs. Arthur H. Hull is president, and in the Women's Committee, Mrs. Clarence Edgar Zorger, general chairman. Redoubled efforts of these organizations has been responsible, in a large part, for the orchestra's success. The Symphony Society gives teas and luncheons at which Mr. Raudenbush discusses programs for forthcoming concerts.

Club Gives Recitals

The Wednesday Club, organized in 1882, now has Mrs. James W. Minick as president. In addition to presenting a series by members, the club offers to the public a concert course through the Wednesday Club Civic Music As-



Mrs. James W. Minick, New President of the Wednesday Club in Harrisburg



George King Raudenbush, Conductor of the Harrisburg Symphony

sociation. Mrs. Lloyd V. White is chairman. Alexander Brailowsky was announced for Feb. 10. Mack Harrell, baritone, and the Salzedo Ensemble are still to be heard.

Wednesday Club members continue, locally and through programs of the Pennsylvania and National Federations of Music Clubs, to provide music for the Armed Forces.

The Harrisburg Choral Society will complete its seventh season under John Lewis Roberts in April with Mozart's Mass in C Minor. Soloists will be Louise Hoe Moller, Joan Peebles,

Clifford Metz and Leonard Stokes. Calvin R. Stafford is president of the Society, which was founded in 1887.

"Americans All"

Mary Barnum Bush Hauck, founder and director of the Dauphin County Folk Festival, "Americans All," announces that the ninth annual festival will be held in May. Dr. I. D. App is chairman of the Dauphin County Folk Council; the festivals are sponsored by the State Department of Public Instruction, Dr. Francis A. Haas, superintendent.

made impossible a resumption of this valuable agency.

The male choruses, however, despite harassments and losses have kept up the tradition of yearly concerts even though the fires of competition have long since died down—the great Saengerbund and the elaborate eisteddfods, out of which came victories that added to the choral prestige of the valley. Concordia has raised a sufficient amount to promote two concerts in 1944, with solo assistance. The Orpheus, not given to formal concertizing nevertheless is taking its part in music incident to large community concerns.

Mozart Society Recitals

The Mozart Society, with a half century of regular programs in its records, is still promoting the cause with recitals, occasionally for the public but more often for the membership. And the organists branch of the National Association will probably be able to sponsor a recital by Virgil Fox of the Peabody faculty.

The Little Theatre celebrated its coming of age this season with one of its presentations framed in music of the 15th and 16th centuries. The vehicle was a York Mystery play of the Nativity. Mrs. Sheridan accompanying the St. Mary's choir, and the processional drill in ancient carols directed by Charles Davis of the Public School music forces. Paul Gies whose direction of the Bach and the Sinfonietta has attracted attention to local music doing, is now instead directing Concordia for its coming concerts.

No doubt the largest gaps are those of the Bach and the Sinfonietta. Such was the prestige of both that a resumption with new enthusiasm can be hoped for after the war.

Meantime, general church choir Nativity music has been as generous as usual and has been heard by large congregations. There are prospects that the music of St. Mary's, which church used to be, at the high festivals, a Mecca for music pilgrims, will enrich its regime with Gregorians and other Motu Proprio features, and with occasional assistance of the boy choir from St. Mary's High School.

PENNSYLVANIA

Altoona

By CHARLES F. ROTHROCK

ALTOONA

OBSERVING its fifteenth anniversary this season, the Altoona Civic Symphony continues on its high plane. Despite continual replacements because of members departing for the Armed Forces, this organization retains its top-notch place through efforts of its conductor, Russell Gerhart. Benno Rabinof, violinist, was to be the guest early this month. Lois Bannerman, harpist, will be featured in March. The finale will be the ever-popular "Pop Concert."

So well has the Civic Symphony been received that it has moved to a larger auditorium, from the Roosevelt Junior High School to the Jaffa Mosque. Marie Rodkey again is serving as concertmaster. The Civic Symphony has grown from a twenty-four-piece ensemble, formed by Mr. Gerhart in 1928, to an orchestra of 75. Recently the players formed an organization among themselves and assumed a large share of the responsibility for ticket sales.

Vesper Choir Heard

Likewise commanding attention this season is the Altoona Vesper Choir, now directed by Martha Roberts. The Choir will sing "The Creation" on May 18, with a New York soloist as guest artist. The group is to present excerpts from oratorios at sessions of the Central Pennsylvania Annual Conference of the Methodist Church. The pianist is Mrs. William Bashore. Agnes Hess serves as guest organist.

TRENTON.—The New Jersey Federation of Music Clubs will meet in Newark April 27-29. Mrs. Lewis James Howell is president. J. G. P.

Wilkes-Barre

By W. ELLSWORTH

WILKES-BARRE

IN this hub of the Wyoming Valley, a region long rich in voices and adhering to a choral tradition of nearly a century there still are, despite the war, many singers who if merged could contrive a brilliant music season. But there have been no such mergers.

Hence the gap, in the annual Bach Festival, which for some years gave the "St. Matthew Passion," with extra recitals, organ programs, and evenings of motets and cantatas. Last year the series was interrupted by lack of men's voices but a performance of Haydn's "Creation" filled the niche brilliantly. This year, however, even such a performance must be given up pending the return of veterans who have always sung and worked in the festival. The Sinfonietta string orchestra, also depleted, gave one successful recital last season and the familiar flavor of chamber music was maintained. But this year other losses

made impossible a resumption of this valuable agency.

The male choruses, however, despite harassments and losses have kept up the tradition of yearly concerts even though the fires of competition have long since died down—the great Saengerbund and the elaborate eisteddfods, out of which came victories that added to the choral prestige of the valley. Concordia has raised a sufficient amount to promote two concerts in 1944, with solo assistance. The Orpheus, not given to formal concertizing nevertheless is taking its part in music incident to large community concerns.

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Toronto



Sir Ernest MacMillan, Conductor of the Toronto Symphony

J. W. Elton, Manager of the Toronto Symphony



Ernest Johnson, Manager of the Toronto Philharmonic



Ross Creelman, Manager of Massey Hall in Toronto

By ROBERT H. ROBERTS

TORONTO

CONCERT halls are thronged. Managers report that never before have they had so many demands for seats. Throughout the Winter the Toronto Symphony plays to capacity audiences in Massey Hall. From May to October audiences ranging from 6,000 to 7,000 fill the Arena of the University of Toronto to listen to weekly concerts of the Toronto Philharmonic. Repeat concerts are often necessary, and these are immediately sold out.

Men and women in training camps have heard such artists as James Melton, Paul Robeson, Thomas L. Thomas, Marian Anderson and Carroll Glenn. In art galleries and public libraries throughout the Province of Ontario concerts are also given for men and women of the services.

Twenty-two Years Old

The Toronto Symphony, in its 22nd season, has Sir Ernest MacMillan as conductor, and Ettore Mazzoleni as his associate. The season has ten subscription concerts and a series of five for students of secondary schools. In addition, the orchestra offers special concerts, such as one given to mark the friendship between Canada and Russia. Nathan Milstein and Misha Piatro have been soloists. Artur Rubinstein will appear at the final concert.

Sir Ernest has followed his policy of introducing contemporary music.

J. W. Elton, manager of the orchestra, reports the largest seat sale in its history. The Municipal Council has contributed to the sustaining fund.

The Toronto Philharmonic plans a series of 24 concerts, reports Ernest Johnson, manager. This will be the 11th season of Promenade Concerts.

On the board of directors is Walter M. Murdoch, president of the Toronto Musical Protective Association, who reports that the share-profit plan has proved a success.

It is expected that the Canadian Broadcasting Corporation will again broadcast the concerts.

The Philharmonic management continues its plan of building up a sustaining fund by holding two "Prom Balls".

This year marks the 50th season of the Mendelssohn Choir, now conducted by Sir Ernest MacMillan. The Choir has given "Messiah" and a first performance of Healey Willan's "Bereft". On March 28 the Choir will

perform Brahms's Requiem as a memorial to the late Dr. Fricker, former conductor. Bach's "St. Matthew Passion" will be sung in Holy Week.

Ross Creelman, manager of Massey Hall, has an attractive list of artists to mark the hall's golden anniversary. He has brought the Don Cossacks under Serge Jaroff, Roland Hayes, Fritz Kreisler, the San Carlo Opera Company, and Marjorie Lawrence. The Minneapolis Symphony, under Dimitri Mitropoulos comes in February; followed by Bidu Sayao and the Philadelphia Orchestra under Eugene Ormandy.

Auditorium Series

Eaton Auditorium, seating 1,300, provides an ideal setting for intimate recitals. In the Auditorium Concert Series Rudolph Serkin, Charles Kullman and Helen Jepson have appeared. To appear are Alexander Kipnis and Salvatore Baccaloni and his company in "The Barber of Seville."

In the Artists Series we have heard the Philadelphia Opera Company in "The Bat"; Artur Rubinstein and Zino Francescatti. Remaining artists are Anna Kaskas, contralto, and Thomas L. Thomas, baritone.

The Musical Arts Series, an innovation designed for those interested in diverting and unusual programs, has brought Alec Templeton, Paul Draper, Larry Adler, Katharine Dunham and her Dancers. Todd Duncan and Oscar Levant are to come.

Apart from this series the Toronto Cassavant Society arranges a series of organ programs by such recitalists as Sir Ernest MacMillan, Dr. Charles Peaker and Quintin MacLean of this city; Alexander Schreiner of Salt Lake City Tabernacle and Dr. Charles Courboin, of St. Patrick's Cathedral, New York.

Other artists appearing in the Eaton Hall are Mia Slavenska, Caterina Jarboro, the General Platoff Don Cossack Chorus, Witold Malczynski, Marian Anderson and Josef Hofmann.

Kathleen Parlow, violinist, is director of a new ensemble known as the Kathleen Parlow String Quartet, giving two concerts.

The Hart House Quartet gives two series of concerts, the Spring series having the title of "The May Chamber Music Festival."

Community Concert Associations have grown in cities adjacent to Toronto, in Kitchener, Hamilton and London.

Winnipeg



Mrs. C. S. Strang, Secy.-Treas. of the Women's Musical Club in Winnipeg

Eve Clare, Winnipeg Convenor of Programs for Soldiers



By S. ROY MALEY

WINNIPEG

THE fifth year of war for Canada has brought an extension of musical enterprises in Winnipeg, despite the lack of male singers and instrumentalists. Events for the balance of the season will extend well into May.

When the Minneapolis Symphony arrives to give its annual concert on March 27, the orchestra and conductor, Dimitri Mitropoulos, will remain over a day to take part in a performance of "Messiah," with a choir of 250 voices. The Men's Musical Club is co-operating with Fred M. Gee, manager of the Celebrity Concert Series, who is arranging for this performance. The proceeds will be donated to the Rotary Club's Community Fund (Blood Bank). Members of the Philharmonic Choir, an adjunct of the Men's Musical Club, will form the nucleus for the chorus, augmented by members of the Metropolitan Choir, the Male Voice Choir and church singers. Filmer Hubble, conductor of the "Phil" Choir, will be chorusmaster and Herbert Sadler, director of the "Met" forces, will assist at the piano.

New Series Formed

Formation of the Winnipeg Chamber Music Society promises rich rewards. John Waterhouse is director. Three programs are on the schedule.

Inauguration of a student's recital series held weekly under the auspices of the Manitoba Registered Music Teachers' Association, is another enterprise of importance. All the proceeds are donated to war charities.

The Young Artists Concerts, with exchange of performers from neighboring provinces, have met with great success. Morley Margolis, baritone, and Winifred J. Scott, pianist, have returned from a joint tour of eight cities. Thelma Johannes, pianist of Saskatoon, will appear in Winnipeg in March. Study groups for young teachers are another successful activity in the Winnipeg branch of the M. R. M. T. A.

The Wednesday Morning Musicale, Mrs. Arthur Henderson, president, will present its annual original compositions' competition program in March.

Record Audiences

The Fred M. Gee Celebrity Series of concerts, now in its 32d season, has been very successful. Record audiences of more than 4,000 have attended six of the 11 programs already presented. Artists heard have been Anne Brown, Thomas L. Thomas, Bartlett and Robertson, Yehudi Menuhin, Marjorie Lawrence, Mona Paulee and Isaac Stern. The Philadelphia Opera Company appeared in "The Bat" and in "Carmen". Artur Rubinstein was to come on Feb. 3. Future attractions will be Jan Peerce, the Minneapolis Symphony, Salvatore Baccaloni and his company in "The Barber of Seville" and Alec Templeton.

Under the auspices of the Hamilton

Booking Agency, the San Carlo Opera Company appeared in eight successful performances in January. The repertoire included "Aida," "La Traviata," "Faust," "Carmen," "Cavalleria Rusticana," "Pagliacci," "La Boheme," "Rigoletto" and "Il Trovatore." Emerson Buckley conducted. Mr. Hamilton later announced "Blossom Time."

Musical Club Plans

Mrs. C. S. Strang, is secretary-treasurer of the Women's Musical Club. The Young Women's Musical Club will present Elgar's "The Banner of St. George" at its annual concert in April, with Gwendda Owen Davies as accompanist. Richard Sea-



Fred M. Gee, Manager of the Celebrity Concert Series in Winnipeg

born, violinist, will be guest artist. The choir numbers 100; Berthye Birse is the director.

The Concerts of Fine Music, inaugurated for men and women of the Armed Forces, got off to a good start in January. Eva Clare, director of music at the University of Manitoba, is convenor of the program committee. Concerts are held in co-operation with the Greater Winnipeg Co-ordinating Board for War Services, of which Ed Wynne is chairman.

University Activities

The University of Manitoba Glee Club presents "Pinafore" in February. Winona Lightcap is the musical director. Frank Thorolfson, conductor of the University Students' Symphony, has joined the army.

The Contemporary Music Club has held regular meetings, the "Original Creative Efforts" program proving especially successful. The Junior Musical Club, which sponsors younger talent, has held weekly broadcasts.

The Manitoba Musical Festival Competition will hold two-week sessions, starting April 17. Entries of more than 12,000 are expected. Adjudicators will include John Goss, Max Pirani and Dr. J. Frederic Staton.



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Pierre Beique, Montreal Concert Manager and Administrator of La Société des Concerts Symphoniques

By THOMAS ARCHER

MONTREAL

THERE was a brief pause at Christmas in the biggest musical season in Montreal. Major events, sometimes running to as many as four in a week, have been in order and it looks as though they would continue during the coming four months. This month, for instance, there is to be a giant performance of "The Messiah" in the Church of Notre Dame, the largest one practicable in the city. It is sponsored by the Montreal Festivals and will be led by Sir Thomas Beecham. The chorus, trained by Berkley Chadwick, is to number 550 voices.

The orchestra of La Société des Concerts Symphoniques has pretty well doubled its series of concerts. The schedule of previous seasons was suspended from December to February, it is true, due to the remoteness of the Plateau Hall where the concerts are given, but an extra series has been added as an experiment in the west end of the city. The main series of concerts in the east end was sold out long before the opening in October. The west end series is likely to remain an experiment. It consists of extra concerts on Sunday afternoons in His Majesty's Theater. Another building may be sought next year for an alternative series on weekday nights. Bruno Walter was the conductor.

Guest Conductors Listed

Mr. Walter was followed by Désiré Defauw, who remains artistic director of the society in addition to his position as conductor of the Chicago Symphony. Emil Cooper, who is to lead two of the remaining four concerts in the regular season, came next, and Vladimir Golschmann, who made his first appearance in this city on Dec. 14. Gregor Piatigorsky was soloist under Mr. Defauw, and Artur Rubinstein under Mr. Cooper.

The schedule for the balance of the season, which begins with a concert on Feb. 22, will be led by Mr. Defauw, with Yehudi Menuhin as soloist, on March 7, led by Mr. Cooper, with Ross Pratt as soloist; on March 21, by Mr. Defauw, and on April 4, with Mr. Cooper, with Robert Casadesu. In addition, the society has given its regular children's matinees, all of which were sold out by subscription far in advance of the season.

An ambitious series is being given this year under the sponsorship of France Film with Canadian Concerts and Artists as local impresarios. It began in September with a week of opera, the third to be staged here under these auspices. Works given included "The Barber of Seville," with Bidu Sayao, Nino Martini, Salvatore

Baccaloni and others, also "Boris Godunoff" starring Ezio Pinza and with much the same cast as that which appeared in the work at the Metropolitan.

The operatic week was followed by two appearances of the Don Cossacks, led by Serge Jaroff, and two concerts, one of which was a festival of French music with Pierre Monteux leading the newly formed Montreal Philharmonic, the fourth designation for mainly the same aggregation of musicians. A festival of Polish music was conducted by Gregor Fitelberg, with Bronislaw Huberman as soloist, in Szymanowski's First Violin Concerto, and Witold Malcuzyński as soloist in the F Minor Piano Concerto of Chopin. Other events under these auspices included recitals by Mr. Malcuzyński and by Fritz Kreisler, the latter's first Montreal appearance in eleven years. There was also a performance of "Faust" in which Kipnis's Mephistopheles won the honors. The General Platoff Don Cossacks were heard on Jan. 21.

Events booked for the series during the coming months include the Minneapolis Symphony on Feb. 22, under Dimitri Mitropoulos; the Monte Carlo Ballet Russe which is to be here from Feb. 17 until Feb. 22, Oscar Straus with an orchestra and two soloists on Feb. 25, Lorin Maazel, the boy conductor, and Sandra Bianca, pianist, on March 17; a Russian Music Festival directed by Efreim Kurtz with William Kapell as soloist on March 31, Josef Hofmann in a piano recital on April 14. Tentative dates are also being set for performances of "Manon" with Novotna and "Don Giovanni" with a Metropolitan Opera cast. Wilfred Pelletier is musical director of these operatic productions.

The Opera Guild of which Pauline Donalda is artistic director plans two performances of Rimsky-Korsakoff's opera, "Le Coq d'Or," on April 24 and 25. Special interest is attached to this undertaking because it is to be directed by Emil Cooper who conducted the world premiere of the work in Moscow in 1909.

Beique Series

Pierre Beique, who manages his own series of concerts in addition to his duties as administrator of La Société des Concerts Symphoniques, has extended his recital series this year. It is to continue with Bidu Sayao on Feb. 14, Ezio Pinza on Feb. 28, Artur Rubinstein on March 13, and Alexander Brailowsky on April 14. Mr. Beique also arranged a new series of concerts for students of the University of Montreal, primarily inaugurated for educational purposes. Claudio Arrau will appear on Feb. 18, Rose Bampton in March and in April a concert will be given by the orchestra of Les Concerts Symphoniques with Mr. Defauw conducting. The series, incidentally, takes place in the large auditorium of the new university building. It was completely sold out before the first concert.

The Ladies Morning Musical Club planned 15 concerts for the current season. Nathan Milstein gave the initial recital in October. Rudolf Firkusny, pianist; Mack Harrell, bar-

{ Montreal }



Désiré Defauw, Artistic Director of La Société des Concerts Symphoniques

itone, and Lubka Kolesa, pianist, have appeared so far. Lotte Lehmann began the second half of the season with a song recital on Jan. 20. Among others scheduled still to appear are Ross Pratt and Jan Smeterlin, pianists; Orrea Pernel, violinist; Richard Manning, tenor; Wanda Landowska, harpsichordist, and Joseph Schuster and Nadia Reisenberg in a joint recital.

The Little Symphony of Montreal, an orchestra of 30 musicians specializing in classical music, has made a great success of its third season under Bernard Naylor's baton. Symphonies by Haydn and Mozart, given with



Wilfred Pelletier, Musical Director of Operatic Productions in Montreal

the personnel the composers themselves wrote for, have appeared in a new light. The series includes eight concerts which are given on Tuesday evenings alternately with those of Les Concerts Symphoniques.

The Montreal Women's Symphony began its season on Dec. 1, under Ethel Stark's leadership, with Mischa Mischakoff as soloist. Carl Weinrich and E. Power Biggs have given recitals for the Casavant Society. Individually sponsored recitals have been given by Mischa Elman and Arthur Leblanc, violinist.

The Montreal Festivals, in addition to "The Messiah" given under Beecham's baton, also is understood to have plans to continue the series of popular symphony concerts which began in December with Sir Thomas as conductor. The dramatic version of the "St. Matthew" Passion staged, under the festivals' sponsorship, by Herbert Graf last Spring, is to be repeated.



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{ LOUISIANA }



Corinne Mayer,
President of the
New Orleans Phil-
harmonic Society

New Orleans

By HARRY BRUNSWICK LOEB

NEW ORLEANS

SEASON '43-'44 has thus far been one of the most successful in concert annals. For the remainder of its attractions the Philharmonic Society will present the Minneapolis Symphony, Dimitri Mitropoulos, conductor, on Feb. 25 and 26. The brilliant series will close March 27 with Rudolph Serkin, pianist. Corinne Mayer is president.

The New Orleans Symphony, Ole

Windingstad, conductor, will continue its subscription and its Pop Concerts, offering Efrem Zimbalist, violinist, on March 15 as soloist. Josef Szigeti may also be heard in March, if arrangement can be made to have this artist fill a previous booking cancelled because of illness.

The Auditorium will present on Feb. 18 Conrad Thibault and Margaret Speaks in concert; the Philadelphia Opera Company, Feb. 24; Mia Slavenska and her Dance Ensemble, March 4; Oscar Levant, pianist, March 16; Lawrence Tibbett, March 17, and Alec Templeton, pianist, April 8. Irvin Poché is Manager of the Auditorium.

Ernest Schuyten, head of Loyola University College of Music, will present Evangeline Lehman's oratorio "Saint Thérèse" and also his own "Canticle of Love," which he composed as incidental music to a pageant. Later Mr. Schuyten will put on Delibes' "Lakmé" with a fine cast.

Ferdinand Dunkley's new "Tone Picture for Orchestra" will be one of the most important numbers of the New Orleans Symphony's program during March. Mr. Dunkley will be a member of the faculty of the Chicago Music of College this Summer.

Newcomb College of Music will hold its weekly recitals as formerly.

Baton Rouge

By ERNEST GUEYMARD

BATON ROUGE, LA.

MUSICAL activities in the capital city of Louisiana revolve around the Louisiana State University School of Music which has a new director, Dr. Barrett Stout, who succeeded Dr. Willem van deWall in June.

The music school's major effort of the year will be its production in March of "Robin Hood". Ralph Errolle, the new director of LSU opera, came to the University in September, 1942 following the death of Pasquale Amato. The deKoven light opera will be heard here in five or six performances, at the Municipal Auditorium in New Orleans and at other cities in the state, including Army camps.

For the second year in succession, a light opera instead of grand opera was chosen in line with the school's policy to cooperate in the development of the purely American operatic programs. Because of the shortage of singing

Dr. Barrett Stout,
Director of Music
at Louisiana State
University



talent, the cast is drawn from the community as well as the music school proper.

A major musical undertaking of the season was the Christmas pageant presented December 18 and 19 in the University's million-dollar Coliseum by a cast of approximately 500 under Ethel Theodora Rockwell, director of the Bureau of Dramatic Activities of the LSU Extension Department. Of interest also are the music school faculty series which opened in the fall with a concert by Louis Hasselmann's chamber music group.

Community Concert Plans

The Baton Rouge Community Concert Association opened its season Oct. 29 with a concert by Patricia Travers. Other scheduled concerts are: Rise Stevens, Jan. 14, Sanroma, Feb. 18, and the Trapp Family Singers, March 1.

Of wide interest is the Louisiana State University artist series which will open with a concert by the American Ballad Singers, directed by Elie Siegmeister. Ruth Page, dancer, and Ruth Draper, monologist, will also be presented in the Spring.

Baton Rouge musical club life is centered around the programs of the music club and the music club chorus. The Philharmonic club also has scheduled a varied list of programs for the year. The String quartet and the Music Club auxiliary are also active.

Since the war, one of the pleasing centers for musical expression is the USO Center downtown where some type of music program is held almost every day. The war apparently has not lessened the tempo of things musical in Baton Rouge.



MARIA MAYHOFF
Leading Contralto
New Orleans Opera House Association

{ ALABAMA }



Clara Hayden,
President of the
Birmingham
Music Club



Dr. Alton
O'Steen, Head
of the New De-
partment of Fine
Arts at Alabama
University

Tuscaloosa

By MRS. JOHN L. SEAY

TUSCALOOSA, ALA.

EVENTS planned at the University of Alabama and for Tuscaloosa have included programs by the University Trio; Frances and Dorsey Whittington, and Emmett Lewis Simmons, pianists; and Arline Hanke, soprano. To be heard are: the University Symphony under Ottokar Cadek, with Miss Hanke and Pfc. Ronald Hodges, pianist, as soloists; a Symphony concert for school children of Tuscaloosa city and county; William Steven, baritone, and Mr. Cadek, violinist, in recital; Gluck's "Dido and Aeneas" with the University Chorus under Byron Arnold; and the Symphony in a May concert.

In the Fall the Music and Art Department at the University of Alabama was merged into a Department of Fine Arts headed by Dr. Alton O'Steen, formerly State Supervisor of Music. New members of the music faculty include Mr. Cadek, Margaret Christy and Miss Hanke.

The Tuscaloosa Music Study Club under Mrs. James Fitts Alston continues its work in music appreciation, young artists' auditions and programs for soldiers and military groups.

Music Camp Plans to Assist Artists

In order to give former professional orchestral musicians and singers with honorable discharges from the Armed Forces of the United States an opportunity to regain the "feel" of public performance, the Cape Cod Musical Arts Center, East Brewster, Mass., Catherine C. Crocker, managing director, and Ralph W. Stone, artistic director, will open a music camp on June 29.

A resident staff of directors and teachers has been engaged. The building, situated on the beach at East Brewster, Mass., accommodates 150 people, and offers the possibility of public performances of well known light operas and ballet.

Strasfogel Joins in Benefit

Ignace Strasfogel was to share the podium with Sir Thomas Beecham and George Szell at the gala concert for the benefit of Danish refugees in Sweden, held in the Metropolitan Opera House on Feb. 17. Under the chairmanship of Lauritz Melchior, who was also to participate, other contributing musicians were to be: Helen Traubel, Karin Branzell, Harriet O'Rourke, Lawrence Tibbett and Alexander Brailowsky.

Paul Makovsky Weds

Esther Magruder, dancer, was married on Jan. 15 to Sgt. Paul Makowitzky, in civilian life, Paul Makovsky, violinist. Sgt. Makowitzky is in the Air Corps, stationed at Langley Field, Va.

By LILY MAY CALDWELL

BIRMINGHAM, ALA.

CONCERT sponsors chalk up the most successful musical year in the city's history. Audiences have exceeded by approximately 15 percent those of other years. On the Music Club series we have heard Jeanette MacDonald.

Audiences have heard Bidu Sayao, Richard Crooks, the Wagner Opera Company, Marian Anderson, Fritz Kreisler, Sigmund Romberg and his orchestra and Licia Albanese. Also on the list are Oscar Levant, the Minneapolis Symphony with Artur Schnabel as soloist, the Ballet Theater, the Don Cossacks Russian Male Chorus and Vladimir Horowitz. The season runs into April, with the possibility of other special attractions being added. Clara Hayden is president of the Music Club, and Marvin McDonald of Atlanta the business manager.

In addition to the Music Club series, Jean Bartel, soprano, was presented, and Tito Guizar and his Latin-American Ensemble appeared.

Chamber Music Programs

The Birmingham Chamber Music Society has more than 100 active members, among them service men and women stationed at the Army Air Base and on recruiting duty. Herbert Grieves is the director, and Mrs. Ed LeMay the president.

The Handel Choral Society, founded ten years ago for the purpose of presenting "Messiah" annually, now is heard in two oratorios each year, in addition to presenting grand opera. The society is composed of choir members from all the city's churches. Harrel Biard, tenor, is director.

Plans for reviving the ten-year-old Birmingham Civic Symphony, suspended two seasons ago for the duration, are being considered. The symphony association has been kept intact with Dorsey Whittington, president of the Birmingham Conservatory of Music, as conductor.

Loss of players to the armed forces has closed the Birmingham Concert Orchestra for the duration. During the 12 years of its life, all the players and the conductor, Carl McCool, contributed their services gratis.

The departure of students from the Birmingham-Southern and Howard College Choirs threatened the disbanding of the groups for a time, but under Dr. Raymond Anderson, the Birmingham-Southern College Choir has been built again into a first-rate organization, with girls replacing the majority of the boys who have gone into war service. At Howard College, Mrs. R. A. Martinson has reorganized her choir, drawing on boys from the Navy training center.

Scholarships, auditions and the presentation of students by the Young Musicians Group are carried on by the Birmingham Music Club, Grace Nunneley chairman.

Hempel Appears in Peekskill

PEEKSKILL—Frieda Hempel was to be the guest artist with the Peekskill Civic Orchestra on Feb. 3 in the Winter concert of its tenth season. Miss Hempel was to sing works by Handel, Schubert, Brahms, Mendelssohn, Grieg, Mahler, Trosser, Bartholomew, Farley and Strauss and folk songs.



Horace E. Tureman, Conductor of the Denver Symphony

By JOHN C. KENDEL

DENVER

IN many respects Denver has experienced its most brilliant season in several years. The major musical events have all attracted capacity audiences and there is definite evidence that our citizens have turned to music in these war times for solace and inspiration. The Civic Symphony Society has enjoyed its most prosperous season and the programs scheduled for the remainder of the year should continue to maintain the interest aroused. Floyd E. Walpole, president, and Mrs. George E. Granmer, chairman of the program committee and associated board, have performed Herculean tasks in furthering the interests of the organization. Horace E. Tureman, conductor, has outlined programs of unusual interest. Gregor Piatigorsky was scheduled to make his initial debut as symphonic conductor on Feb. 4 when he was to appear as soloist and guest conductor with the Denver Sym-



Arthur Oberfelder, Impresario and Manager of the Oberfelder-Slack Series

phony, Egon Petri will appear as soloist on the program of March 3. The Civic Symphony will feature Henry T. Ginsburg, concertmaster of the orchestra, in the Mozart Symphony in A and a new string suite composed by Chief Warrant Officer Cecil Effinger, conductor of the Fort Logan band and orchestra, on the program of March 12. On April 2, Antonia Brico will serve as guest conductor and present "Hora Novissima" by Horatio Parker with chorus and orchestra. The annual Young People's Concert will feature "Peter and the Wolf".

Dr. Tureman will also conduct the Junior Symphony Orchestra in a concert during the Spring.

The remaining attractions in the Oberfelder-Slack series are Katherine Dunham, Feb. 11; Jascha Heifetz,

Denver



Mrs. George E. Granmer, Chairman of the Program Committee and Associate Board of the Civic Symphony Society



Henry Everett Sachs, Conductor of the Denver Municipal Band



Florence Lamont Hinman, Conductor of the Lamont Singers of the University of Denver



Floyd Walpole, President of the Civic Symphony Society

{ COLORADO }

Feb. 24; Ezio Pinza, March 13; Artur Rubinstein, April 12; Vivian Della Chiesa, April 20; and Lily Pons, April 28.

On March 26, Lamont Singers, under the direction of Florence Lamont Hinman, will be heard in Beethoven's "Missa Solemnis". They will be assisted by the chorus of the Language Army Unit of the University of Denver, directed by Ray Green. On April 13 and 14 the Lamont School of Music of the University of Denver will present "La Serva Padrona" of Pergolesi and Purcell's "Dido and Aeneas", directed by Florence Lamont Hinman and Dr. Campton Bell. The orchestra is prepared by Howard Reynolds and the dancers by Martha Wilcox. The casts are entirely from the college department of Lamont. Josef and Rosina Lhevinne will return to Lamont for

the eighth consecutive summer school for their popular master classes. John Kendel, Florence Lamont Hinman and others offer special classes and a summer school opera is a possibility.

Mgr. Joseph Bosetti will present the Denver Grand Opera Company on May 11, 12, 13 and 14 in performances of "Mignon". He will also conduct the oratorio "Passion of Sacred Trilogy", by Perosi, during the Easter season.

As in former years the Allied Arts will offer musicals at Chappell House on Saturday afternoons featuring the Denver String Quartet.

The Denver Musician's Society under the leadership of Mrs. Arthur F. Ragatz, president; the Tuesday Musical Club and the Denver branch of the Colorado State Music Teachers Association all plan an active series of spring concerts.

Colorado Springs

By JAMES SYKES

COLORADO SPRINGS, COL.

CONCERTS are more plentiful than usual this year. The present pattern of events will in all probability be continued into the season of 1944-45.

The Colorado Springs Symphony continues despite personnel difficulties owing to the war. Dr. Frederick Boothroyd, conductor, keeps up a high standard. The public looks forward to the appearance of Rudolf Serkin with the orchestra, and to hearing William Primrose, at the final concert of the season. Resident soloists have been Robert Gross, concertmaster, and Katherine Fletcher Shreves, cellist. The Colorado College and the Colorado Springs Fine Arts Center series is carried on successfully. Two programs remain to be given, those of William Kapell and Angna Enters.

Civic Music Series

Civic Music has an especially fine series this year, owing largely to the financial interest of a local patron. The remaining concert of the series, whose president is Dr. Frederick S. McKay, will be given by Vivian della Chiesa.

Arthur Oberfelder again brings artists, chiefly large groups, ballet, or theatre.

The United States Section of the International Society for Contempo-



James Sykes, Chairman of the Colorado College Music Department



Dr. Frederick Boothroyd, Conductor of the Colorado Springs Symphony

rary Music is starting a chapter here. The general committee consists of James Sykes, chairman, Robert Gross and Dr. Boothroyd, with Dr. Roy Harris as consultant.

The American Music Society under Mrs. Lester Howard, and the Colorado Springs Music Club, Alvaretta Enman, president, present interesting works at their meetings. A madrigal group is under the direction of Peter Page.

James Sykes, pianist, is chairman of the music department of Colorado College, where faculty concerts are given by himself, by John Kirkpatrick, Joseph Wetzels, Robert Gross, Peter Page and Johana Harris.

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JOHANA HARRIS: Juilliard Graduate School

PETER PAGE: A.B., Haverford; Juilliard Graduate School; M.A., Colorado College

JAMES SYKES: A.B., Princeton University; M.A., Eastman School of Music

JOSEPH WETZELS: Conservatory of Brussels

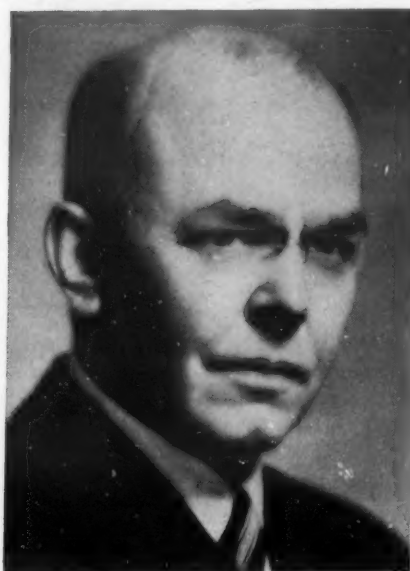
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COLORADO COLLEGE

[MICHIGAN]



Nicolai Malko, Conductor of Concerts Given by the Grand Rapids Symphony

Grand Rapids

By MARGUERITE S. KERNS

GRAND RAPIDS

A CONTEST in which soloists appearing with the Grand Rapids Symphony will be chosen from the ranks of advanced students, and a projected season of light opera next Summer, are outstanding developments. The contest is sponsored by the Women's Committee of the orchestra,

Mrs. Loren J. Staples, President of the St. Cecilia Society in Grand Rapids



of which Mrs. C. A. Weinhart is president.

Plans for the light opera season, to open July 15 at the Ramona Theater and run for six weeks, are in the hands of Harry J. Brown as chairman. The opera is to be organized on a civic basis, will be known as the Grand Rapids Civic Opera Company, and will offer outstanding singers in leading roles.

The Grand Rapids Symphony was to have Josef Hofmann as soloist on Jan. 21 with Eduard Werner, Detroit musician, as conductor. He will also conduct the Feb. 25 concert, an all-orchestral program with a quiz and prizes. Dr. Nicolai Malko of Chicago, who led the two first concerts, will conduct the last two, the program with contest soloists on March 24 and a concert with Albert Spalding as soloist April 21.

James H. Sheppard is president of the Symphony Society and Gaylord C. Gill the manager.

The Grand Rapids Artist Course, managed by Mrs. Reginald P. Aldrich, announced Patricia Travers on Jan. 11. Todd Duncan, Negro baritone and Robert Casadesu an later attractions.

The St. Cecilia Society scheduled in January Bruce Foote and Maurice Dumesnil. Enya Gonzales, Filipino soprano, and the Britt String Trio will be heard. Mrs. Loren J. Staples continues as president.



Romeo Tata, Conductor of the New Lansing String Orchestra



Mrs. L. B. Sholl, President of the Matinee Musicale in Lansing



Herman Felber, Conductor of the Kalamazoo Symphony



Mrs. Harry M. Snow, Manager of the Kalamazoo Symphony

suspended for the duration. Mrs. George Kieppe is president.

Leonard Falcone has returned from the Armed Forces to Michigan College to lead the A. S. T. P. Band and students bands. Chamber music is also stressed at the college.

Kalamazoo

By LOUISE GOSS

KALAMAZOO, MICH.

DESPITE ever increasing curtailment of personnel and facilities, musical activities here have managed to maintain high standards. Throughout the year audiences have heard, as in former seasons, the contributions of two Kalamazoo Symphony Orchestras, the Community Concert Association Series, the annual "Messiah" and Spring Choral Festivals, and the choirs, bands and orchestras of two colleges.

The Kalamazoo Symphony, under Herman Felber of Chicago, has suffered the loss of 26 players within the year, but replacements have been secured. Mrs. Harry M. Snow, manager of the orchestra, reports that in the face of these circumstances the quality of music presented has not been lowered. The only group outside of the major symphony orchestras to be chosen by the Office of War Information for foreign service recordings, the Kalamazoo Symphony Orchestra supported this honor commendably. Feature attraction of this season will be the February concert, at which Carroll Glenn will be soloist.

The baton for the Kalamazoo Little Symphony has changed hands from its founder, Eugene Andrie, now a member of the United States Navy, to Julius Stulberg of Michigan State College. Under Mr. Stulberg's leadership the enrollment has reached a new high this season. The 62 student members come from Kalamazoo schools, colleges, and outlying communities.

The Kalamazoo Community Concert Association Series has launched another successful season. Mrs. Alfred E. Curtenius, president of the local branch, has announced the three remaining concerts for February and March. The plans include James Melton, Jascha Heifetz, and the St. Louis Sinfonietta. The Association has engaged William Primrose to play with Sinfonietta. The annual drive for new members will take place this Spring, under the general direction of Mrs. Fred Stanley.

Due to the A.S.T.P. program which has largely taken over the Kalamazoo College campus, musical activities there are greatly restricted. Director of the choral department, Henry Overly, has announced that the annual tours will be cancelled, probably for the duration. High point of the College Recital Series will be the Lenten pres-

entation of the Dubois "Seven Last Words."

The ninth annual "Messiah" festival has just been successfully completed under Harper Maybee, director of choral music at Western Michigan College. A much smaller chorus than in former years, the five hundred voices gave an outstanding presentation to an audience of about two thousand. Next year will see the tenth presentation of the "Messiah," and special plans are being made for that concert. The ninth annual Southwestern Michigan Spring Choral Festival, under the supervision of Harper Maybee, will be presented this May. Again this year, the Festival will be conducted by Noble Cain of Chicago.

Dayton Civic Course Has Waiting List

DAYTON, O.—For the first time in its history, the Dayton Civic Music Association has sold all the tickets for its current series and has a waiting list of some 400 prospective members. Concerts are held in the auditorium of the National Cash Register Company.

The association was organized with the help of the Chamber of Commerce and other organizations in 1940, when Murl Springsted, representing Civic Concert Service, came to this city.

Artists and ensembles on the calendar for this season are Ezio Pinza, Joseph Szigeti, the Ballet Theatre, Rose Bampton, the Minneapolis Symphony, and Josef and Rosina Lhevinne. Annual membership week will be held in May. It is planned to bring the Philadelphia Orchestra next year.

Don Cossack Chorus to Appear On Sperry Symphony Program

BROOKLYN.—Sponsored jointly by the Sperry Gyroscope Company and Local 450 of the United Electrical, Radio and Machine Workers, CIO, the Sperry Symphony is to give the second of its season's concerts at the Brooklyn Academy of Music on Feb. 18. An all-Russian program will include the Symphony No. 1 of Kalinnikov and the Don Cossack Chorus under Serge Jaroff. The orchestra is composed entirely of workers in the Sperry Company and includes machinists, draftsmen, clerks, engineers and executives. Many are ex-professional musicians, now devoting their time to war work.

Marjory Hess to Appear as Carmen in Trenton

TRENTON, N. J.—Marjory Hess, young American soprano, will make her first appearance in the title role of "Carmen" when the opera is sung in the War Memorial Opera House on Feb. 18. Armand Tokatyan will be the Don Jose and Igor Gorin the Toreador. Michael Kuttner will conduct, and the production will be staged by Armando Agnini. In other performances of "Carmen," Miss Hess has taken the role of Micaela.

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Lansing

By ETHELYN SEXTON

LANSING, MICH.

MAJOR MUSIC entertainment in Lansing and East Lansing—the latter the location of Michigan State College—consists of two courses. The Community Concert series, sponsored by the Matinee Musicale Association, brings Gladys Swarthout on Feb. 15 and the St. Louis Sinfonietta on March 22. Mrs. V. E. LeRoy is executive secretary.

Roy Underwood, director of music at Michigan State College has arranged a "little concert course" chosen for the intimate surroundings of the auditorium. Remaining artists on this course are Lotte Lehmann, March 14, and John Kirkpatrick, May 2.

A Golden Jubilee

Mrs. L. B. Sholl is the new president of the Matinee Musicale in its golden jubilee year. March is to be the "jubilee" month. Under Mrs. Christian Herrmann radio programs are presented weekly, representative of state federated clubs. A Matinee Musicale chorus appears on three programs, the director being Fred Patton. Subsidiary groups include the Study and Junior clubs.

The Musicians League of the Lansing area is headed by Keith Stein; the Tuesday Evening Music Club has Harold Paige as president; the Music Teachers Association is under Mrs. Ruth Lytle Thompson.

Romeo Tata conducts a string orchestra under the sponsorship of the Lansing Symphony Association to replace the symphony orchestra which is

Dallas

By MABEL CRANFILL

DALLAS, TEX.

THE Civic Music Association, of which Eli Sanger is again chairman, has six attractions on its list. Artur Rubinstein, Carmen Amaya and her dance group, and Zino Francescatti have already appeared. Future attractions are the Philadelphia Opera Company, Helen Traubel and Ezio Pinza. Willie Mae Seigel is secretary of the Association. Programs are given at McFarlin Memorial Auditorium.

Another popular series is the Community Course, sponsored jointly by Temple Emanu-El and Southern Methodist University. Isaac Stern, violinist, is to come. Previously presented were Gen. Platoff's Don Cossack Chorus; Valerie Bettis, dancer, who received an ovation when she appeared professionally in her home city for the first time, and the Budapest Quartet.

An independent series is sponsored



Dr. Paul Van Katwijk, Head of the Southern University Music School



Frederick Kitzinger, Acting Head of the Hockaday Institute in Dallas

by Mrs. John F. Lyons, who has presented Jose Iturbi, the Ballet Theatre, Richard Crooks and William Primrose.

Programs of special interest to children were formerly given by the Dallas Symphony. This season, Marion Flagg, director of the music education staff of the public schools, has engaged the Trapp Family Choir for a program in March.

Federated Clubs Active

Mrs. James G. Regester is again president of the Dallas Federation of Music Clubs. The Federation represents some 85 clubs. Twilight Musicales are again given on Sunday afternoons, featuring musicians in the Armed Forces.

The Hockaday Institute of Music, of which Frederick Kitzinger is acting head, has already had several programs of interest, and more will be given.

The Southern Methodist University School of Music, of which Dr. Paul Van Katwijk is head, features faculty members and the SMU Symphony conducted by Alphonse Carlo. Choral and glee clubs are directed by Thomas S. Williams, head of the voice department. Several programs are given by these organizations.

The Dallas Athletic Club has brought Bernardo Segall, pianist, and Conrad Thibault.

Several committees of the Dallas Woman's Club have brought such artists as Martha Lipton, contralto, and Teresita and Emilio Osta, dancers.

On Sunday afternoons in the Dallas Museum of Fine Arts, local musicians and those from neighboring cities are heard in programs arranged by Mmes. Jerry Bywaters and John Rosenfeld, co-chairman of the Museum's music committee.

Gershwin's opera, "Porgy and Bess," given under Alexander Smallens, was brought here by the Interstate Theatres.



Eli Sanger, Chairman of the Dallas Civic Music Association



Mrs. James G. Regester, President of the Dallas Federation of Music Clubs

The San Carlo Opera Company will come in April, tentative dates being from April 4 to 8. The State Fair of Texas, Harry L. Seay, president is bringing this organization. The schedule will include, "Carmen," "Aida," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Faust" and "Il Trovatore."

On March 23 the Hockaday School sponsor a recital by Grace Moore.

El Paso



H. Arthur Brown, Conductor of the El Paso Symphony

By GEORGIA B. CARMICHAEL

EL PASO, TEXAS

THE El Paso Symphony in addition to its regular concerts is achieving great success in interesting the youngsters in a series of children's concerts. These are given in conjunction with the Ernest Schelling slides and are enthusiastically received and well attended. Some 6,000 children attended the first two concerts. The last of the series will be given Feb. 28.

The two remaining regular symphony concerts will be held Feb. 14 with Raya Garbousova as soloist and March 27 with Igor Gorin as guest artist. H. Arthur Brown is Conductor of the symphony concerts, Dorance Roderick, President of the Symphony Association, Edward Heid, Membership Chairman, Mrs. Hugh Shannon, Business Manager, and Mrs. A. F. Quisenberry, Chairman of the Ways and Means Committee.

The El Paso Community Concert Association opened its 11th series this Fall with the largest membership in its history. Baccaloni and his company singing "The Barber of Seville" will complete the series of concerts on March 9.

The officers of the association include: Mr. Anton Berkman, Ph.D. Professor of Biological Sciences of the Texas College of Mines, Vice Presidents, Mr. Maurice Schwartz, Miss Birdie Alexander, Mrs. Margaret Schuster Marshall, Mrs. K. D. Lynch, Mr. Antonio Bermudez, Mayor of Juarez, and Consul General Raul Michel, Mexican Consul General from Mexico to El Paso, Mrs. Hallett

{TEXAS}

Johnson, Executive Secretary, and Mrs. C. N. Bassett, Treasurer.

The MacDowell Club with Miss Thalia Gillett as President will have programs every other Tuesday during the remainder of the season.

Summer Concerts Inc. with Jack Todd, President, which presented a series of ten concerts by the Summer Symphony under Maestro Carlo Peroni last Summer plans the opening of a second season this year.

Other officers of the corporation include Dr. Anton Berkman, S. M. Durling, Edward C. Heid, Dorance Roderick, R. E. McKee, Vice President, E. M. Pooley, Treasurer, Augustus Pundt, Secretary, and Mrs. Hallett Johnson, Executive Vice President and Manager.

Houston

By HAZEL POST GILLETTE

HOUSTON, TEXAS

ERNST HOFFMAN, conductor of the Houston Symphony, announces Jacques Abram as soloist for the regular subscription concert on Feb. 7. The March 20 concert brings Helen Traubel in a return engagement and the regular season will close with a performance of "Tosca". Plans are also being completed for a presentation of "Hänsel and Gretel" for the fourth concert of the Student series on March 23.

The Spring dates on the orchestra's schedule of 25 concerts for men in the service include appearances at Camp Hood, Foster Field, Camp Hulen, the Corpus Christi Naval Base, Ellington Field, and two visits to Camp Howze. The February road tour of the orchestra takes it to the University of Texas in Austin, to Temple, and to Denton where the orchestra will play for both the Texas State College for Women and the North Texas State Teachers College. March brings a swing over southern Texas with two concerts in



Edna W. Saunders, Houston Manager



Ernst Hoffman, Conductor of the Houston Symphony

Corpus Christi and appearances at Kingsville and Freeport. Later in the month Mr. Hoffman will take his players to Texas A and M College at College Station and to the State Agricultural and Normal College at Prairie View.

Mrs. Edna W. Saunders, manager, has announced the following attractions for the second half of the season; the Don Cossack Chorus, Feb. 4; the Philadelphia Opera Company in "Carmen" on Feb. 20; Dorothy Maynor, Feb. 24; and Jose Iturbi on April 18. The Philadelphia Opera Company, singing Johann Strauss's light opera "The Bat", will be the fourth number in the Civic Community Concerts series on Feb. 19. Other events scheduled for this course are Mia Slavenska and her dance ensemble on March 1, and Salvatore Baccaloni and supporting company in Donizetti's "Don Pasquale" on March 7.

Leonard Warren will be the final artist for the current season of the Tuesday Musical Club.

Kingston, Ont., Hears Rose Goldblatt

KINGSTON, ONT.—Rose Goldblatt, Canadian pianist, appeared in Kingston on Jan. 10 in the final recital of this season's concert series presented by Queen's University. She received an ovation from her listeners who filled the Convocation Hall. Her program included her own arrangement of Correlli's "Folies d'Espagne" and works by Bach, Beethoven, Liszt, Chopin, Grovlez and E. J. Moeran.

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Missoula

By ASTRID ARNOLDSON

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[MONTANA]



Clarence Bell,
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A. H. Weisberg,
Conductor of the
Montana State
University Sym-
phony

usual schedule, with programs yet to be presented by Jesus Maria Sanroma, Yehudi Menuhin, and Robert Weede, baritone.

Montana State University's schedule includes faculty Sunday broadcasts; faculty recitals by John Lester, Florence Smith, Dorothy Hunt and Jean Livdahl; a concert by the University Symphony under A. H. Weisberg with Bernice Enevoldsen and Mrs. H. M. Blegen, Jr., as violin soloists; a concert by the University Chorus under Mr. Lester, and monthly concerts by the University Band under Clarence Bell.

The May 4 band concert will be part of the community Music Week observance, of which Mr. Bell is chairman. Other events planned for Music Week are: a massed choir concert, a dance festival featuring music of all nations, a Symphony concert and a University Music club pageant, written by Mrs. Mary Brennan Clapp, dealing with the history of Montana.

Mr. Lester plans to stage Purcell's "Dido and Aeneas" with the University Women's Chorus and the Symphony. For the annual presentation of Handel's "Messiah" next December, he hopes to have, if the war continues, the assistance of the Lions' Club Chorus members of the Army Air Forces College Training Detachment here, and the University Women's Chorus.

Billings

J. E. Vogel, President of the Billings Community Concert Association



By KATHRYN WRIGHT

BILLINGS, MONT.

PROGRAMS by famous artists draw capacity audiences to Billings from a radius of more than 125 miles. Reserved seats offered by the Billings Community Concert Association

ciation were completely sold out for the series.

Mia Slavenska and her ensemble were to appear on Feb. 8. Robert Weede of the Metropolitan Opera will be heard in April. Earlier programs were given by the Metropolitan Quartet and Gregor Piatigorsky. J. E. Vogel is president of the association.

Plans for a Spring concert by the Midland Symphony, directed by C. V. Ridgely, are underway. The orchestra, formed in 1936 for the dedicatory program of the Eastern Montana State Normal School, makes appearances in smaller towns of the Midland Empire.

Butte

By PHYLLIS STORER

BUTTE, MONT.

MEMBERS of the Butte Community Concert Association heard Robert Weede, baritone, assisted by Alexander Alexay, in the first concert of the season.

Francis T. Lester, director of the Butte Male Chorus, contributes regularly to various activities.

The Butte Mines Band under Sam Treloar will give weekly outdoor concerts during the Summer.

The Butte High School Band and Orchestra will give a concert in the Spring under H. J. Schiesser. The band has 120 members, the orchestra 80.

Orchestras Appear In Los Angeles

Philharmonic Resumes Series—Janssen Offers Novelties

LOS ANGELES—Mid-season concerts were resumed early in January. The Los Angeles Philharmonic, under Alfred Wallenstein, gave its first pair in 1944 on Jan. 6-7 and another pair a week later, in the Philharmonic Auditorium, filled the Shrine Auditorium for a Young People's concert on Jan. 22 and concluded the month with concerts in San Diego and Santa Barbara and two Ascap-Armed Forces Master Records, Inc., benefits Jan. 29-30 in Shrine Auditorium, sponsored by the Los Angeles Times, the first conducted by Mr. Wallenstein and the second by Victor Young.

A first performance here of Balakireff's "Overture on Three Russian Themes" and Samuel Barber's "Essay No. 2" attracted major attention to the early January concerts. Yehudi Menuhin played the Brahms Violin Concerto with the maturity which has come to him in recent years. The Schubert B Flat Symphony gave the new string section of the orchestra opportunity to excel. The concerts on Jan. 13-14 were built around the Shostakovich Seventh Symphony. A sonorous reading of the D Major Bach Concerto arranged for orchestra by Maximilian Steinberg preceded the

"Stalingrad" symphony which attracted a large audience.

The Werner Janssen Orchestra gave an All-Russian program Jan. 16 that attracted a large audience to the Wilshire-Ebell Theater. The Prokofiev D Major Violin Concerto was played with demoniac fury by Joseph Szigeti. Mr. Janssen conducted the Borodin B Minor Symphony, Mussorgsky's "Pictures at an Exhibition" in the Ravel orchestration, a new "Dance Suite" by Tchamberdji and the new "Hymn to the Soviet Union".

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Columbia

COLUMBIA, S. C.

THE Columbia Music Festival Association is celebrating this season its tenth anniversary with ten brilliant concerts and a new conductor for its Southern Symphony orchestra—Carl Bamberger, formerly conductor of the Brooklyn Symphony.

The season opened with the Wagner production of "Faust", for which every seat in the auditorium of 3,500 capacity was sold. In December practically every seat was taken for a concert by Yehudi Menuhin and in January, Claudio Arrau played to almost as large an audience.

Carl Bamberger arrived Jan. 15, to take up his work in Columbia and two days later presented the first of a series of music appreciation hours he will give before each concert sponsored by the Music Festival Guild and the Columbia Junior League. On the same day he had his first rehearsal with the Columbia Choral Society. Before the Spring Festival in May Mr. Bamberger will train not only this chorus, but a children's chorus and a soldiers' chorus made up of men from Fort Jackson and several air bases in the neighborhood. Mr. Bamberger is also organizing a local orchestra which he hopes before the season is over to present in a series of free Sunday afternoon concerts. This orchestra will rehearse at the USO and will include soldiers as well as civilians.

Enlisted men in the armed forces are sold tickets for the festival concerts at half price and thousands of them have attended these concerts in the last two years.

Recital Plans

In February the Festival Association is scheduled to present the General Platoff Don Cossack Chorus and Helen Traubel, soprano; and in March, the Mia Slavenska dance group. April will bring two concerts by the Southern Symphony Orchestra and the first weekend in May, the Spring Festival. Stars for the festival will be Ezio Pinza and Carroll Glenn who will appear with the Southern Symphony. The Columbia Choral Society, a college chorus, composed of students from all over the state, and the soldiers' chorus will also sing at concerts during the festival.

Charleston

J. Albert Fracht,
Conductor of the
Charleston Sym-
phony



By FLORENCE MILLIGAN

CHARLESTON, S. C.

THE Charleston Symphony, now incorporated, and under the leadership of J. Albert Fracht, is augmented by proficient American and British service men in this area. This orchestra features guest artists and adult and junior winners of contests. In the opening concert Suzette Forgues, Canadian cellist, and Marguerite Inman Siegling, pianist, appeared. Other

Carl Bamberger,
Conductor of the
Southern Sym-
phony and the
Columbia Festival



concerts by the orchestra list Mary Frances Lehnerts, contralto; the Ashley Hall Madrigal Group; Andrew McKinley, tenor, and Joan Geilfus, pianist. Preceding each pair of concerts the program is presented free to school children under sponsorship of the Parent-Teachers' Association. The orchestra is in demand at Army and Navy posts in this Charleston area. A chamber group makes local appearances.

Community Concert Events

The Charleston Community Concert Association opened its season with Marisa Regules, Argentine pianist, followed by the Ballet Russe de Monte Carlo. Other attractions will be Gregor Piatigorsky and Ezio Pinza.

The Musical Art Club alternates programs by faculty members of colleges in South Carolina with programs by local performers. In April Peggy McGee and Rossie Gilmore will give a dance recital.

Greenville



H. Merrills Lewis,
Conductor of the
Greenville Bach
Choir



Clifford B. Deni-
son, President of
the Bach Choir
of Greenville

By ELEANOR BARTON

GREENVILLE, S. C.

PROGRAMS by Helen Traubel and Mia Slavenska, ballerina, conclude the current Community Concert Association season. The former was to be heard on Feb. 2; the latter will come on March. The Association has four concerts this season.

The annual Bach Festival will be held at the Womans College of Furman University April 13 and 14. The chorus of more than 100 including many service men, is again under M. Merrills Lewis, head of the department of organ and theory at the University, while Clifford B. Denison continues as president. The Bach Choir is in its seventh season.

The Rotary Boy Choristers, in their twelfth season under George Mackey, will be heard.

In the early Spring, the Crescent Music Club, Mrs. Frank K. Pool Riley is president, and the Greenville Music Club, Mrs. Frank K. Pool president, will be hostesses to the convention of the South Carolina Federation of Music Clubs. Mrs. Marvin Reynolds of Hartsville, S. C., is president of the state federation.

{ SOUTH CAROLINA }



Ernst Bacon, Dean
of the Converse
College of Music

F. Perry Sessions;
President of the
Spartanburg Festi-
val Association



Spartanburg

By JESSICA ANDERSON

SPARTANBURG, S. C.

THE music schedule for the coming months shows a number of good concert events in prospect for this Southern city and interest at this time begins to focus on the 1944 Spartanburg Music Festival which will be held March 30, 31 and April 1. Director Ernst Bacon, dean of the Converse College school of music, has his preparatory plans well under way and a representative group of men and women are giving their active support and backing to this community project. One of the city's prominent business men, F. Perry Sessions, heads the festival organization as president. This will be our third wartime music festival and there has been no thought of discontinuing the annual celebration because of current production difficulties. Such a music venture is of increased importance as a cultural and recreational feature in a town closely adjacent to a large military training center.

Chorus, Orchestra Plans

Mr. Bacon will present some new choral material this year and he intends to center much of his program on orchestral music with the idea of combining an out-of-state orchestra with the Spartanburg Symphony. According to the established policy of the past five years festival singers and members of the Spartanburg Symphony will be drawn from the ranks of college faculty members and students, townspeople and service men from Camp Croft.

This month the much anticipated appearance of the Budapest String

Quartet, scheduled to play Feb. 3 under the auspices of the college, is of special interest to lovers of chamber music here.

Another top-ranking February concert will be the semi "Pop" program of the Spartanburg Symphony under conductor Lionel Nowak. The orchestra has already given one highly successful concert this season when it appeared in November with Byrd Austell Thompson, contralto, as soloist.

The Converse College Faculty Concerts which have been one of the important features of the music year, began in October and continue throughout the academic term. Artists appearing on this series are: Lionel Nowak, pianist, Radiana Pazmor, contralto, Hedi Politzer, dancer, Ernst Bacon, pianist, Claire Harper, violinist, Edwin Gerschefski, pianist and John M. Lewis, organist. These concerts are held in Twichell auditorium and are largely attended.

Civic Music Association bookings this season include Artur Rubinstein, pianist, Gladys Swarthout, mezzo soprano, and the Cleveland Orchestra.

Mary Frances Lehnerts Sings In Charleston

CHARLESTON, S. C.—Mary Frances Lehnerts, mezzo-contralto, was to appear with the Charleston Symphony under Albert Fracht on Feb. 7 and 8, singing Gluck's "Divinités du Styx", Wagner's "Träume" and arias from "Samson and Delilah" and "Carmen". Miss Lehnerts was also to give recital at the North Carolina College for Negroes in Durham, N. C., and to sing for the U. S. O. in that center.

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San Antonio

[TEXAS]

Waco

By ROXY GROVE

WACO, TEX.

THE Symphony Society opened on Nov. 9, with Patricia Travers as soloist, Dr. Max Reiter, conducting. Newly added professionals and several years of seasoning in the orchestra are beginning to tell in smoothness of performance. On Dec. 14 José Iturbi appeared. The season will end on March 6 with "The Barber of Seville", with Baccaloni and Metropolitan artists in major roles and the Waco Orchestra under Dr. Reiter.

The Jaroff Don Cossack chorus renew their acquaintance with Waco under Civic Music on Feb. 3; Polyna Stoska on March 10, and Luboshutz and Nemenoff, also in return engagements, on March 30, conclude Civic offering for the year. Isaac Stern opened the series, Gussie Oscar presented Sigmund Romberg's orchestra with Mary Becker, violinist, on Oct. 28.

Newly-elected as head of the Baylor University Music School this year, Daniel Sternberg has given his first attention to the reorganization of the Baylor Symphony. Mr. Sternberg served as assistant conductor of the Leningrad Philharmonic as well as director of the Tiflis State Symphony. The opening concert will be given in Waco Hall on Feb. 21, with Isabel and Silvio Scionti as soloists. Harry Braun, newest addition to Baylor Music faculty, will be concertmaster. Mr. Braun and Mr. Sternberg will also give a series of sonata evenings. Ellen Scanlon Siepmann, cellist, Richard Morse, flutist, Mary Ellen Proudfoot, violinist and Maryjean Behoteguy, pianist, newcomers to Baylor Music faculty, will assist in the Chamber Music Series.

As the major event of the year, Mr. Sternberg will direct Haydn's "The Seasons" in May with a chorus of 300 and orchestra.

The new 50,000 watt station KWBU began broadcasting in January carrying 15 programs a week from the Campus Studios of Baylor University.



Mr. and Mrs. James E. Devoe, Sponsors of the Friends of Music Course in San Antonio

By GENEVIEVE TUCKER

SAN ANTONIO

THE exhilaration of capacity audiences has increased the enjoyment of a season of attractive events opening with the Devoe course of regular and extra programs. Tito Guizar, Artur Schnabel, the opera "Don Pasquale," Ezio Pinza, Carmen Amaya, the Opera Quartet, and the Ballet Theatre have come thus far. An appearance of the Philadelphia Opera Company is also to be under the Devoe management.

The Symphony Society of San An-



Mrs. Zulime Herff Simpson, President of the San Antonio Musical Club

Max Reiter, Conductor of the San Antonio and Waco Symphonies



tonio, in its fifth season, is considerably enlarged in personnel and plays with brilliance and finesse under Max Reiter. The Municipal Auditorium has been crowded for each performance; the third program, featuring Jeanette MacDonald, drew a second capacity audience for its repetition the following night and at the University of Texas Auditorium, Austin. Soloists for the series of ten concerts have been Grace Moore, Paul Wittgenstein, Yehudi Menuhin, Risé Stevens, Richard Crooks and Robert Casadesu. Gregor Piatigorsky will appear on Feb. 12, Isaac Stern on Feb. 26, and Salvatore Baccaloni in "The Barber of Seville" will close the series. An extra program, Jan. 8, at the Municipal Auditorium presented Oscar Levant.

Free concerts for service men have been given at the San Antonio Cadet Center, at Hondo, at Randolph Field and other camps. Open air Summer concerts will be planned for the River Theater and Sunken Garden Theater. E. H. Keator is president of the or-

chestra, and Mrs. Pauline Washer Goldsmith the manager.

Club and Chamber Music

The Tuesday Musical Club has two attractions remaining in its Artists Series, Thomas L. Thomas and Rudolf Firkusney. The course opened successfully with Vivian della Chiesa, followed by Joseph Szigeti. Mrs. B. B. MacGimsey is chairman and Mrs. Hollis Bridgman, booking chairman of the concerts. The club has elected Mrs. Zulime Herff Simpson as president.

The San Antonio Chamber Music Society, recently organized, has for president Dr. E. M. Sykes. Eric Sorantin is the director. Two of the series of four concerts remain to be heard. Musicians heard at the opening concerts were Virginia Jean, Joseph Gallo, E. Clyde Whitlock, Samuel Zeigler, Mendel Nemkowsky, Yves Chardon, Sam Gravell, Edwalk Snellman, Raphael Combattente, Max Saibel, Jerome Zoeller and Elwood Rossi.

Fort Worth

By DOROTHY NELL WHALEY

FORT WORTH, TEX.

ALTHOUGH the season is half over, Fort Worth music patrons still have many events of interest to look forward to. The Civic Music Association is presenting the Philadelphia Opera Company on Feb. 17, Jan Peerce on March 31, and Jose Iturbi on April 14.

The twelve-year-old Pro Arte String Quartet is giving its fourth concert of the season on Feb. 25. Members are E. Clyde Whitlock, Marius Thor, George Orum, and Samuel Ziegler. Guest artists will be Arthur Faguy-Cote, baritone, and Vivian Harder Johnson, pianist. The final concert of this group will be on April

7 with Frances Rix, pianist, and Eloise Snyder, soprano, as guest artists.

Another chamber music group, the Fine Arts Trio, is appearing on Feb. 27 and April 30. The trio, now in its third season, is composed of Orlene Woodard, Rubi Marsh, and Q'Zella Jeffus.

The Texas Christian University Symphony under Doctor T. Smith McCorkle will give a concert on Feb. 20, and in the Spring will present its annual Gilbert and Sullivan production.

The Fort Worth Symphony under Brooks Morris, in addition to its other concert work, plans a series of programs to be given in nearby military camps.

One of the most popular entertainment features in Fort Worth is the weekly program by the Army Air Forces Training Command. The 55-piece orchestra under Sgt. Harry Bluestone is composed of musicians stationed at the Fort Worth Army Air Field.

On February 26 Mrs. John F. Lyons, assisted by the City Federation of Colored Women's Clubs, presents Dorothy Maynor.

Beaumont

By EOLA HEARN

BEAUMONT, TEX.

THE current concert season of the Beaumont Music Commission, a non-profit and civic-minded cultural group, is highly successful. The Columbia Opera Quartet opened the series. Next came the Houston Symphony under Ernest Hoffmann, with a membership that is 50 per cent women; Oscar Levant was the piano soloist.

Future concerts will be given by Zino Francescatti, Braggiotti and Shaw.

In addition to this series the Music

Commission offers Serge Jaroff's Don Cossacks, and Jeanette MacDonald. Mrs. Beaman Strong, president, emphasizes that before the Commission books artists the public is polled in order to satisfy popular demand so far as is possible.

Little Rock, Arkansas

By N. COTNAM

LITTLE ROCK, ARK.

UNDER the auspices of the Arkansas Philharmonic Society a Little Symphony season will be held in Little Rock beginning in February. The Symphony Orchestra has been reduced to a concert orchestra of 36 musicians and Cpl. Ernesto Barbini of Camp Robinson will conduct.

Cpl. Barbini, born in Venice, Italy, where he received his master's degree is a naturalized American. He has conducted orchestras in many leading Italian opera houses as well as the orchestras of the Chicago Civic Opera and the Metropolitan Opera Touring Company in South America.

The Philharmonic Society, with Dr. J. D. Jordan president and F. W. Patrick, business manager, sponsored a successful performance of the "Messiah" with 300 in the chorus and 30 in the orchestra on December 12, in the Robinson Auditorium. The Society also will conduct the usual summer band concerts, beginning July 1, at the Foster Band Shell.

The Arkansas Chapter, American Guild of Organists, has made tentative plans to bring Carl Weinrich here in recital March 1, at Trinity Cathedral. Miss Christine Raetz is chapter dean.

On the regular concert series, sponsored by Mrs. Frank Vaughan and Mrs. Bertha Kirby Nelson are Vronsky and Babin Feb. 6 and Efrem Zimbalist Feb. 17.

Cheyenne, Wyoming

By THOMAS RESTIVO

CHEYENNE, WYO.

THE capital city of Wyoming is enjoying larger attendance at all musical programs at this time than ever before, due to the influx of war workers employed at the various defense projects.

The Cheyenne Co-Operative Concert Association has booked Henri Temianka for a concert early in March and Josef Hofmann for a concert in April.

The Cheyenne Municipal Band under the direction of Thomas Restivo, has been promised a series of ten concerts to be given in Cheyenne parks during the Summer. These concerts are sponsored by the City of Cheyenne and are well attended.

The Cheyenne Little Symphony under Clyde G. Ross is planning on two concerts this Spring. Mrs. Clyde Ross gives weekly organ programs.



Mrs. Sam M. Thompson, President of the Cooperative Concert Association



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William H. Mortenson, Managing Direc-
tor of the Bushnell Memorial

New Haven

By MARIE FRANZ

NEW HAVEN

CONCERTS are often arranged only a short time before they are given, but various subscription series are progressing according to schedule, with additional events on the calendar.

The Woolsey Hall Series has already presented Vladimir Horowitz, William Kapell with Serge Koussevitzky and the Boston Symphony, and a duo-concert by Ezio Pinza and Jaromila Novotna. The list includes the names of Claudio Arrau, the Don Cossacks under Jaroff and the Boston Symphony again. Daggett M. Lee is manager.

The New Haven Symphony is again under the joint conductorship of David Stanley Smith, Richard Donovan and Hugo Kortschak. Still to appear are Ania Dorfmann, William M. Kincaid and Rudolf Serkin. Since this is the orchestra's fiftieth season there will be a special anniversary program on May 1.

Chamber Music Series

The Sprague Hall series of chamber music expects to close this season with a concert of eighteenth century music. The faculty of the Yale School of Music, various groups and individual students take part.

Ralph Kirkpatrick has a series of harpsichord recitals at the Yale School of Music.

The Newberry Memorial organ recitals, instituted in 1902, are given Sunday afternoons in Woolsey Hall by Frank H. Bozyan.

Young People's Concerts, played by the New Haven Symphony under Harry Berman, are planned for the Spring. According to Meyer Sokoloff, business manager for the Orchestra Association, three Saturday afternoon concerts are to be given.

Two other groups directed by Mr. Berman, the Professional and Business Men's Orchestra and the Johnson Junior Symphony, are rehearsing for annual concerts. The former, diminished in size, now includes women. The latter organization, composed of children of public school age, gives a

concert during National Music Week. Choral organizations find it difficult to substitute women for basses. Marshall Bartholomew hopes his groups will give concerts this Spring. All that he can promise now is informal singing in the various colleges of Yale and for the community. The University Glee Club plans a Spring concert.

The Bach Cantata Club, under Richard Donovan, rehearses regularly.

The AAFTTC unit at Yale, under their own recreational officers, has choral units which sing frequently in and near the base.

The Manhattan Opera Association will give Italian works at the Shubert Theatre under direction of F. Riggio.

Bridgeport



Mrs. Norma
Weber Kluttig,
President of the
Bridgeport Musi-
cal Club

By ETHEL LACEY

BRIDGEPORT, CONN.

THE Wednesday Afternoon Musical Club, the oldest musical organization in this vicinity, is celebrating its 45th anniversary. Outstanding artists appear in Klein Memorial Auditorium before capacity audiences. This year's course includes Rose Bampton, Albert Spalding, Guiomar Novaes and the Nine O'Clock Opera Company in "The Merry Wives of Windsor."

In addition, club members give four afternoons of music for subscribers. Mrs. Norma Weber Kluttig is the president.

Music in Industry

Although war activities have prevented regular rehearsals and appearances of the Bridgeport Symphony and several choruses, the larger industrial plants have organized splendid choruses and bands among their war workers, who give concerts and radio programs. The General Electric Company has a Victory Ensemble of 100 voices and a fine Victory Band. A Swedish chorus, the North Star Singers, also does splendid work.

With Perry W. Rodman as managing director of concerts, the Library Board presents a series which includes Marjorie Lawrence, the Gordon Quartet with Harold Dart as piano soloist, Claudio Arrau and Joseph Szigeti in a joint recital, the Cleveland Orchestra, the Don Cossacks under Jaroff, the Rochester Orchestra with Jose Iturbi, the Monte Carlo Ballet, and Marian Anderson.

Hartford

By CARL E. LINDSTROM

HARTFORD

MID-SEASON attention focuses upon the Hartford String Orchestra which, although it has not the glamor of the traditional symphonic, operatic and solo attractions here, is nevertheless, about the youngest of the city's musical organizations and an enterprising one. The feature of the first concert was John Duke, playing his own Concerto for Piano and Strings, and the rest of the program comprised: Tchaikovsky's Andante Cantabile, Purcell's "Golden Sonata," arranged for strings by Henri Elkan; "Suite in the Olden Style" by Lubin, and the Mussorgsky "Gopak," arranged for strings by Urban. The orchestra, which is in its second year, is conducted by Harold Berkley.

Half of the concerts in the Bushnell Symphonic Series have been heard and the remaining events are as follows: Cleveland Orchestra, Feb. 1; Phila-

delphia Orchestra, March 22, and the New York Philharmonic, April 3.

Nathan Milstein was to appear in the Bushnell Memorial Sunday Concert Course, Feb. 13, and in the concluding event of the series the Rochester Philharmonic will be heard.

The Julius Hartt Foundation, which presented a most successful television performance of Offenbach's "Marriage by Lantern Light," went to Schenectady and televised a presentation of "Hansel and Gretel." This same opera was given by the Foundation in half a dozen different presentations before the various public schools.

The Hartford Oratorio has not announced the subject for its Spring concert, but it is likely to be the "Creation" or the "St. Matthew Passion."

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Richard Donovan,
Co-conductor of
the New Haven
Symphony



Marvin McDonald, Director of the All-Star Series in Atlanta
Mrs. E. Raymond Johnson, President of the Atlanta Music Club

Atlanta

By HELEN KNOX SPAIN

ATLANTA, GA.

THE All Star Concert Series has 5,000 season subscribers and the Atlanta Music Club's Membership Series, 750. Nineteen attractions constitute the season's listing.

The All Star Series, under the direction of Marvin McDonald and sponsored by the Atlanta Music Club, Mrs. E. Raymond Johnson, president, presents eight concerts in the Municipal Auditorium, which seats more than 5,000. The last half of the season's attractions consists of the Don Cossack Russian Male Chorus under Serge Jaroff; the Minneapolis Symphony under Dimitri Mitropoulos, and with Atur Rubinstein as soloist; and the Ballet Theatre. Other presentations have been Richard Crooks and Bidu Sayao in a joint concert, Charles Wagner's production of "Faust", Fritz Kreisler, Luboshutz and Nemenoff and Nathan Milstein in a joint concert, and Vladimir Horowitz.

New Series Is Liked

Mr. McDonald has introduced with success a set of "added attractions" for Sunday afternoons. Marian Anderson, Jeanette MacDonald, Sigmund Romberg, and the Ballet Russe have appeared. To come are the Philadelphia Opera Company in "Die Fledermaus", and Oscar Levant.

The Atlanta Music Club, Mrs. E. Raymond Johnson, president, will bring Carroll Glenn in April. The club has presented Robert Casadesu, Licia Albanese, and the Budapest String Quartet.

Marjorie Lawrence was to give a

GEORGIA

concert on Feb. 4, sponsored by the Rabun Gap Nacoochee Junior Guild for the benefit of their mountain schools.

Frederick Jagel will be presented by the Decatur Service League at Presser Hall, Agnes Scott College, in April.

The In-and-Out Atlanta Music Educators' Club, Helen Knox Spain, president, will sponsor Henry Sopkin, conductor, in a lecture, and George Howerton, who will conduct a choral clinic. Mr. Sopkin will conduct the In-and-Out Atlanta Symphony in a March concert.

The Georgia Federation of Music Clubs, Mrs. Walker L. Curtis, president, will hold its convention in Atlanta in the spring.

Savannah

By KATHARINE KENNEDY

SAVANNAH

SAVANNAH awaits with genuine interest the Minneapolis Symphony, the fourth All Star Series attraction, on Feb. 19. The fifth and closing attraction will be the Ballet Theater March 30.

Tentative plans are being made by Robert Miller, president of the Student Musicians' Club, to open the February concert to a large number of music lovers with a guest artist.

Mrs. E. L. Barnes, director of the First District, announces that Christos Vrionides, national chairman of music in industry, will give a lecture on Greek-Byzantine music at Teacher's College at Collegeboro in early February. This lecture will have the large college chorus and local musicians to assist with the music, giving music lovers the opportunity of hearing some of the Greek music, rarely performed.

Also of great interest will be the Voice Clinic, to be held at Teacher's College following Mr. Vrionides' lecture, consisting of conferences and a recital by Esther Amalie Oldt of Antioch College, which is a part of the art program of the Association of American Colleges. Early in April, Walter Huffman, tenor, and Esther Barnes, pianist, faculty members, will

be heard jointly in concert in the college auditorium.

The 12 Junior Music Clubs give monthly concerts at the U.D.C. Hall, on the second and fourth Saturday afternoons.

Plans are being made for a lovely Spring Music Festival with Mrs. E. M. Campbell, newly appointed chairman.

Radio concerts, beginning in January, will continue over WSAV, with Miss Katharine Kennedy, chairman.

The Armstrong Junior College Music Club has increased its membership to a very interesting number, holding two meetings each month at the college, with Miss Helen Woodward, faculty adviser.

Notable Music Heard in Cleveland

Sanroma's First Recital Highlight of Local Series —Knitzer Appears

CLEVELAND.—Jesus Maria Sanroma gave his first recital here in Music Hall on Jan. 14, in the Cleveland Civic Concert Association series which is directed by Mrs. Emil Brudno. A large audience attended, recalling Mr. Sanroma's excellent performance with the Boston Symphony several seasons ago. His program ranged from Bach, Schubert and Schumann to Debussy, Ravel, Malipiero, Shostakovich, Albeniz and Falla. He added several Porto Rican dances as encores and a sensitive performance of "The Prophet Bird".

Joseph Knitzer, head of the violin department of the Cleveland Institute of Music, gave his first recital since his return from army service, in Willard Clapp Hall, on Jan. 5. His varied program included Mozart's "Adelaide" Concerto, with three cadenzas by himself, the Bach Chaconne, Prokofiev's Concerto No. 2, and Robert Russell Bennett's "Hexapoda-five studies in Jitteroptera". Lawrence Stevens was the accompanist.

Give Brahms Program

The sixth program in the cycle of fourteen devoted to Brahms, at the Cleveland Museum of Art, took place on Jan. 7. Mary U. Bennett, pianist, and Gino Cioffi, first clarinetist of the Cleveland Orchestra, appeared with the Walden String Quartet—Homer Schmitt, Bernard Goodman, George Poinar and Robert Swenson. They played the Cello Sonata in F, the Piano Quartet in G Minor and the Clarinet Quintet in B Minor. These programs are presented under the direction of Walter Blodgett, curator of the musical arts.

Mr. Blodgett's Sunday organ recitals for January included a Bach program.

Saul Heller presented General Plattoff's Don Cossack Russian Male Chorus in Music Hall on Jan. 9. A large audience was enthusiastic.

The mid-year concert on Jan. 13 by the department of music of Western Reserve University was a great success. Under F. Karl Grossman, the student orchestra contributed the "Athalia" Overture by Mendelssohn and "Une Nuit a Lisbonne" by Saint-Saëns. The University Choir trained by Russell L. Gee sang Bach's cantata "God, the Lord, Is Sun and Shield". Robert Bossinger, baritone, was soloist. Mr. Gee conducted the group in a cappella singing of German chorales by Schütz and Neumark

and songs by Warlock, Willan and Mackinnon.

The second in a series of Victory Concerts was given at the Intercultural Library by the Cleveland Chamber Music Players, on Jan. 2. Members of the Cleveland Orchestra, Spinoza Paeff, viola; Madeleine Carabo, violin; Richard Kapuscinski, cello; and Bernard Goldberg, flute, were assisted by Sara Paeff, pianist.

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San Diego

By GERALD HAYN

SAN DIEGO

SAN DIEGO'S population has more than doubled in the last three years, and this growth is naturally reflected upon the musical life in this city. Unfortunately San Diego still "borrows" most of its music from the big neighbor, Los Angeles, and it is to be hoped that local talent will occupy a more important place in the city's music life in coming years.

Four organizations almost completely dominate the concert field. The Amphion Club—now in its 50th season of continuous activity—is the pioneer music club of San Diego. Founded in 1893 as a small town club of local musicians it has since developed into one of the largest and most influential musical clubs in the West. Its 50th anniversary was celebrated with the appearance of Yehudi Menuhin who offered a program containing Vieuxtemps's Concerto in D Minor, Enesco's Second Sonata and a group of Latin-American numbers. Lily Pons sang for the club in November, and appearances of John Charles Thomas, Artur Rubinstein and the Baccaloni Opera Company are scheduled for the rest of the season.

Clifford Ellison's Plans

Clifford Ellison, San Diego and Long Beach concert manager, has booked for the remainder of the season Argentinia, the Ballet Theatre, Marian Anderson, Luboshutz and Nemenoff and Katherine Dunham. Early this season Ezio Pinza as well as the Janssen Symphony of Los Angeles under Werner Janssen with Lotte Lehman as soloist, appeared under his auspices.

The San Diego Women's Philharmonic Committee has been for many years the sponsor of a series of four San Diego concerts of the Los

Angeles Philharmonic. The orchestra, now under the energetic leadership of Alfred Wallenstein, made an excellent impression in its first concert, with Albert Spalding as soloist. Robert Casadesus and Lauritz Melchior will appear with the orchestra later in this season, and a fourth concert will be without soloist, possibly featuring Shostakovich's Seventh Symphony.

The Musical Arts Society of La Jolla has been sponsoring in the last two summers a series of chamber music and chamber orchestra concerts in this famous Pacific resort place and suburb of San Diego under the direction of Nicolai Sokoloff. No plans have yet been announced for the coming Summer.

During the Summer months usually some grand opera and light opera organizations (Gilbert and Sullivan) find their way to San Diego. Clubs that sponsor other music events, mostly of local artists, are the San Diego Woman's Club and the "Music Makers". A fine choral organization is the "Polyphonia", a cappella choir conducted by Earl Rosenberg.

The Community Symphony of San Diego, founded and conducted by Nino Marcelli, is now in its second season. No concerts are given. The orchestra's activities consist of rehearsing the great symphonic literature and experimenting with modern works. About one-half of the members are servicemen stationed in this area, among them former members of symphony orchestras in Los Angeles, New York, Washington, Cincinnati, San Francisco, Denver and Havana. Toscha Seidel, musician first class U. S. Navy, is the concert master.

Long Beach

By ALICE S. DURHAM

LONG BEACH, CAL.

FOR the first time in its history a resident of Long Beach has been honored by the Presidency of the California Federation of Music Clubs. Mrs. Roy Harmon Wolfers is nearing the end of a most successful regime and will preside over the State Convention to be held April 5 in Los Angeles.

The Long Beach Philharmonic conducted by Robert Resta will appear March 13 in the Municipal Auditorium

with Percy Grainger as soloist. Despite the loss of many members who are in the armed forces, Mr. Resta is keeping up a full personnel and has planned a South American "good neighbor" program on June 3.

William Ripley Dorr, director of the famous St. Luke's Choristers has his 45 boys on call for all the major studios in Hollywood. "Since You Went Away", a picture being released in February, includes Shirley Temple, Lionel Barrymore, Claudette Colbert, Jennifer Jones, and the Choristers, in a scene filmed in the "Church of the Angels" in Los Angeles. Mr. Dorr also has a girls choir of 25 voices who frequently broadcast over major networks.

The Long Beach Municipal Band, directed by B. A. Rolph who has succeeded Herbert J. Clarke, now retired, is making a practical contribution to the city. Besides daily concerts the Band is cooperating with the Parent Teachers Association by playing for the combined student body dances at the Auditorium, thus helping to solve the delinquency problem. It is also on call at the Roosevelt Naval Receiving station and at the

U. S. O. dances for the armed forces in Long Beach and vicinity.

The Women's Symphony with Eva Anderson, director, will play concerts in February and May. This organization is sponsored by the recreation commission of the city.

Plans for National Music Week are being completed by Nina Wolf Dickinson, state chairman for Music Week of the Federation of Music Clubs. The Long Beach Philharmonic and the women's symphony orchestras of the city schools, will also participate.

Clifford Ellison's Greater Artist Series presents a choice list of musical celebrities on the '43-'44 season. Coming events include: Ballet Theatre, Feb. 15; Baccaloni Opera Co., March 13; Luboshutz and Nemenoff, March 20.

Two members of Musical Arts Club, Mr. and Mrs. Ingwald Wicks, are the parents of Camilla Wicks, who will play on March 2 and 3 with the Los Angeles Philharmonic, Alfred Wallenstein conducting.

Other prominent clubs which are functioning actively are the Woman's Music Club, Music Teachers Association, Guild of Woman Composers and Choir Guild.

Portland, Ore.

By JOCELYN FOULKES

PORTLAND, ORE.

THE enormous influx of war workers and the presence of the men in uniform have increased the demand for cultural as well as material things. Capacity houses recompense the Ellison-White Bureau. The Chamber Music Series continues to attract lovers of intimate music. The Portland Junior Symphony's audiences are enlarged. The only professional symphonic concert, the Seattle Symphony, led by Howard Barlow, was a gala event.

Frank E. Andrews, manager of the Ellison-White Bureau, announces the following Spring attractions: in February, Dorothy Maynor, Artur Rubinstein, Marian Anderson, Jascha Heifetz, Katherine Dunham and Co., five performances of the San Carlo Company; in March, two appearances of the Baccaloni Opera Company and concerts by Ezio Pinza and Todd Duncan. Bidu Sayao and Helen Traubel are listed for April.

The Chamber Music Series is sponsored by Reed College and Friends of Chamber Music. Maurice Eisenberg, cellist, and Andor Foldes, pianist, were scheduled for a sonata recital in mid-January. Adolf Busch was the violinist slated for a sonata program, on Feb. 1. The Britt Trio, comprising Horace Britt, Viola Wasterlain and Conrad Held was engaged for Feb. 9.

The twentieth anniversary of the organization of the Portland Junior Symphony, with Jaques Gershkovich as conductor, is to be celebrated at the second concert of the season, on Feb. 12. The third program will be heard April 29. David Campbell again serves as commentator on the Young People's morning concerts. W. P. Stalnaker is the new head of the Portland Junior Association.

In November Phil Hart of the Rec-

ord Shop, offered a subscription for two concerts, Marjorie Lawrence and the Seattle Symphony under Sir Thomas Beecham. Upon the latter's resignation Howard Barlow led the Symphony Jan. 17.

The Apollo Club, in its 52nd year, despite the enlistment in the armed forces of a third of its personnel, responds to the leadership of Albert E. Jones, in public and philanthropic programs.

Ariel Rubstein, director of the Portland School of Music, presents the faculty and students in recitals.

Portland collegiate choruses and their leaders are Portland University Nurses Choral Club, and the Gleemen, Rev. George L. Dunn, C.S.C.; Marylhurst College's Treble Triad, Sister Miriam; St. Helen's Hall Junior College Glee Club, Barreme Tyler Stone; Lewis and Clark Chorus, Emma B. Meier; Cascade College, a cappella Choir, W. R. Hallman.

The annual convention of the Oregon Music Teachers' Association will be held here in June.

The features of the Music Festival planned by the Oregon Federation of Music Clubs in the first week of May will be the competitive festivals of the juniors and the tryouts of the public school choruses for rating.



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Buffalo



Franco Autori,
Conductor of the
Buffalo Philharmonic

By THEODOLINDA C. BORIS

BUFFALO, N. Y.

SYMPHONY concerts by the Buffalo Philharmonic under Franco Autori will have as guest artists Paul Wittgenstein, one-armed pianist, on Feb. 29, and Luigi Silva, cellist, on March 7. The Philharmonic Chorus of 175 will appear with the orchestra on Feb. 15 in Roy Harris's Folk Song Symphony and on March 21 in the third annual performance of Beethoven's Ninth Symphony. Alexander Kipnis was to come as soloist on Feb. 1.

The Philharmonic also gives weekly "Pop" concerts featuring light classic and followed by dances.

Mrs. Berry's Course

The balance of the Zorah B. Berry Artists Series will bring the Don Cossacks under Serge Jaroff on Feb. 14, Vronsky and Babin, March 14; Mia Slavenska and her dance ensemble, March 28, and the Philadel-



Mrs. Zorah B. Berry, Manager of Concerts in Buffalo

phia Orchestra under Eugene Ormandy, May 1. The Pittsburgh Symphony under Fritz Reiner was to come on Feb. 8.

Chamber concerts yet to be heard under the auspices of the Buffalo Chamber Music Society include programs by the Pro Arte Quartet, March 20; the Rochester Trio, April 10, and the Coolidge Quartet, May 8.

The Nine O'Clock Opera Company's production of Nicolai's "Merry Wives of Windsor" will be presented on April 17 by the Chromatic Club's Evening Artists' Committee.

The season also includes members' recitals by the Chromatic Club, chamber music and song recitals by Buffalo musicians in both the Grosvenor Library and the Buffalo Museum of Science and numerous choral concerts.

[NEW YORK]



Carl Tollefsen,
Director of the
Brooklyn Chamber Music Society



Herbert S. Sammond, Conductor of the Morning Choral



Alfred Boyce, Leader of the Brooklyn Apollo Club

31; a recital by Josef Hofmann, pianist, Feb. 15; Nathan Milstein, violinist, Feb. 29; Slavenska dance recital, March 14; Bach's "St. Matthew" Passion, Carl Bamberger, conductor, March 26; Jascha Heifetz, violinist, March 28. The Brooklyn Chamber Music Society, Carl Tollefsen, artistic director, holds events on Feb. 8 and March 21.

Choral society concerts are scheduled by the Apollo Club, Alfred Boyce, conductor, on Feb. 20 and April 25; the Morning Choral, Herbert Stavely Sammond, conductor, April 18; the Chaminade, Amelia Gray-Clarke, conductor, March 8 and April 21.

Popular price grand opera performances at 99c top, under Alfredo Salmaggi's aegis, are scheduled each weekend. In addition to the standard repertoire, Mr. Salmaggi is offering numerous revivals.

Albany

By EDGAR S. VAN OLINDA

ALBANY, N. Y.

MAJOR John A. Warner, former superintendent of State Police, and former president of the Albany Civic Music Association, is now serving with A. M. G. as lieutenant-colonel in Europe. Isaac Stern was to appear with the Civic Music Association in January. The course also brought Luboshutz and Nemenoff. Future attractions will be Thomas L. Thomas, baritone, and the Rochester Philharmonic under Guy Fraser Harrison.

February attractions at the Albany Institute of History and Art are the Pittsburgh Symphony with the Chromatic Club of Troy, the Albany Symphony, under Rudolph Thomas, and Bella Riene, dancer.

Choral Ensembles

The Monday Musical Club ladies' chorus will sing on March 2, under the baton of Dr. Elmer Tidmarsh, with Jean Watson, contralto, as soloist. On March 8 the Albany Mendelssohn Club, under Reinald Werrenrath, will be assisted by members of the Monday Musical, with Phyllis Kraeuter, cellist, as soloist.

In April the Troy Chromatic Club will sponsor a recital by Lansing Hatfield, baritone, and Patricia Travers, violinist. On May 2 the Albany Symphony will give its final concert, the soloist being Maria Kurenko. On May 17 the Mendelssohn Club will offer its final concert with Stuart and Claire Ross, duo-pianists.

Brooklyn

By FELIX DEYO

BROOKLYN, N. Y.

SYMPHONY, opera and recital performances, to capacity audiences, continue the current season's second half at the Academy of Music.

Institute events list: Boston Symphony concerts, Serge Koussevitzky conductor, on Feb. 11, March 10 and

Ithaca



Robert Palmer,
New Member of
the Music Staff
at Cornell

Paul J. Weaver,
Chairman of Music
at Cornell University

ITHACA, N. Y.

PAUL J. Weaver, chairman of the Department of Music at Cornell University states that musical activities on the campus have been little affected by the accelerated program due to the training of Army and Navy groups. The Bailey Hall Concert Series has had soldout houses at three concerts which have been held so far in a total of six. Richard Crooks came in November; the National Symphony under Dr. Hans Kindler and with Egon Petri as soloist was heard in December; a solo recital by Egon Petri was arranged for January. Artists to come are Robert Kitain, violinist; Rudolf Serkin, pianist, and the Cleveland Orchestra under Dr. Frank Black.

The Department of Music continues to sponsor free concerts given on Saturday evenings and Sunday afternoons at hours when they can be attended by service men on the campus. This season the series includes concerts by

(Continued on page 300)

Syracuse



Dr. Howard Lyman,
Conductor
of the Syracuse
University Chorus

Andre Polah,
Conductor of the
Syracuse University
Symphony Orchestra

By HARRIS PINE

SYRACUSE, N. Y.

THE forthcoming Syracuse musical season promises a few surprises. Though many Syracuse musicians have been taken by the armed forces and by defense industry, an orchestra has been reorganized of over 70 musicians including professional musicians, students of the College of Fine Arts at Syracuse University and picked professional musicians of the armed forces stationed in and near Syracuse. This Syracuse University Symphony, under Andre Polah, former conductor of the regular Syracuse Symphony, is giving a series of six concerts with soloists. The concerts are given in the Crouse Auditorium on the campus. The next presentation brings as soloist Kirk Ridge, pianist, on March 9 and the final concert of this group is scheduled for April 6 with George Mulfinger, pianist and composer.

Three major Spring concerts by

(Continued on page 300)

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Milwaukee

[WISCONSIN]



Jerzy Bojanowski,
Conductor of the
Music Under the
Stars Orchestra

By ANNA R. ROBINSON

MILWAUKEE

WITH the number of fine concerts heard so far, and the number yet to come, and the SRO sign greeting late comers, Milwaukee can report the best season in years. As always the Symphony concerts stand at the head of the list. The Chicago Symphony, with Désiré Defauw and Hans Lange conductors, will present four more concerts in their season of ten, sponsored by the Milwaukee Orchestral Association, Margaret Rice, manager. The Milwaukee Sinfonietta, sponsored by The Friends of Music, Dr. Julius Earlick, conductor, have two more. From an educational point of view, Milwaukee has two outstanding orchestras. The MacDowell Club Woman's Orchestra, a fine group of artists, conducted by Pearl Brice, a well-known violinist, appearing in March, and The Young People's Orchestra directed by Milton Raush, in May. By general demand from the music lovers the Civic Concert Association is presenting the Minneapolis Symphony, Dimitri Mitropoulos, conductor, for the third season in succession. A wonderful climax to the outstanding artists presented by the Civic this season.

Jerzy Bojanowski has just been ap-



Margaret Rice,
Milwaukee Impresario



Emily Silber Herwig,
Manager of
'Sunday at Four'
Opera Series

pointed permanent conductor of the Music Under the Stars Orchestra.

The Milwaukee Art Institute have a number of fine programs coming during the Spring. The Jenny Lind Singers, a group of women singers in charge of Clementine Malek, well-known Milwaukee soprano; the puppet opera "The Old Maid and the Thief," presented by the MacDowell Club; Olive Kuehn, violinist, Virginia Kissinger, pianist, Erving Mantey, pianist in individual recitals, and Lawrence Viscioni, baritone in concert.

The "Sundays at Four" Opera and Song series, a new Association here managed by Margaret Rice and Emily Silber Herwig, are bringing three operas in the early spring. The first "Merry Wives of Windsor," second "Don Pasquale" and third "The Barber of Seville," with Salvatore Baccaloni. This is a delightful Sunday afternoon course, held at the Pabst Theatre and most welcome to the public.

An artist always looked forward to with joy is Marian Anderson who will appear on March 28 in the Arion Musical Club course held at the Auditorium. There will also be another gala evening when Nelson Eddy is presented in April.

The Milwaukee Civic Light Opera Company, under Mrs. Lorna Warfield, will be heard in "The Wizard of the Nile" in March. This group is a most important part of the Civic Centre work of the city and have given many fine performances of the well beloved operas.

The musical season will end in May with the Arion Musical Club giving Verdi's "Requiem" at the Auditorium.

La Crosse

By HAROLD YOUNGSBERG

LA CROSSE, WIS.

MAJOR concerts are presented by the La Crosse Community Concert Association, which this year present Gregor Piatigorsky, Jesus Maria Sanroma, the Minneapolis Symphony, and the Baccaloni Opera Company in "Don Pasquale."

In its third year, the La Crosse Symphony under Leigh Elder has 75 members for two concerts. Appearances with the La Crosse Civic Choir and at Camp McCoy are also arranged. Under Harold Youngsberg, the Civic Choir, in its eighth season, has carried on ably despite the loss of thirty men singers to the Armed Forces, and visits Camp McCoy. The orchestra and choir plan a concert series to be given by Alexander Kipnis, Bronislaw Huberman and the Pro Arte String Quartet.

La Crosse Music Study Club continues its practice of giving awards to outstanding musicians in high schools. At La Crosse State Teachers College

the concert list specifies Maria Husa and Henry Scott.

Musicians of Camp McCoy will give their music show "This is the McCoy" at centers in Wisconsin and Illinois.

Madison

By PHIL DROTNING

MADISON

THE artists of the Pro Arte String Quartet, now members of the University of Wisconsin Music School faculty, carry the bulk of the load this season. Their schedule includes 22 programs and many additional solo appearances. The artists are Antonio Brosa, Albert Rahier, Germain Prevost and Ernst Friedlander.

The quartet is scheduled to appear on the Sunday evening series in Music Hall, where in two concerts they will be assisted by Gunnar Johansen, pianist.

Other features of the Sunday evening series will be the University Symphony with Raymond Smullayn as soloist; William Pfeiffer, baritone; George Szpinalski, violinist; Louis Lockwood Carpenter, pianist, and Gunnar Johansen in recital.

The University Band will give its 57th anniversary concert on Palm Sunday. A series of outdoor concerts is planned for the Spring.

Premiere of New Work

In the field of civic music, the highlight will be the world premiere on May 7 of "Choral Rhapsody," composed by Oskar Hagen to words by Samuel Rogers. Hagen is chairman of the university art history department, and a former director of the orchestra at the University of Göttingen, Germany. The work will be performed by the Civic Symphony and Civic Chorus, with Germain Prevost as soloist. The two civic music groups will also give other concerts.

The Wisconsin Union Theater schedule includes "The Secret of Susanne," starring Natalie Bodanya and Richard Bonelli as part of the Union Concert Series. Sunday Music Hour features will be John Jacob Niles, folk singer; Robert Casadesus, and two concerts by the Minneapolis Symphony.

Leventritt Prize To Be Awarded

The Edgar M. Leventritt Foundation, Inc., formed in memory of the late Edgar M. Leventritt, New York lawyer and music lover, has opened its fifth annual competition for young musicians, available this year to pianists from 16 to 25 years of age. The award will be an appearance as soloist with the New York Philharmonic-Symphony next season, to be given only if the playing of contestants, in the judges' opinion warrants an appearance.

The competition will take place in New York at the end of September. Applications must be filed by May 15. Blanks may be obtained at leading music schools, or by writing the Edgar M. Leventritt Foundation, Inc., 30 Broad St., New York.

Montreal to Hear Ramoska

Biruta Ramoska, soprano, will be heard in Montreal at the St. Denis Theater with a symphony orchestra under Oskar Straus, on Feb. 25. She is also to be heard over WQXR on March 4 with Leon Barzin and the WQXR ensemble.

Frederick Schulte,
Conductor of the
Racine Symphony
Orchestra



Racine

By DOROTHY M. LAWTON

RACINE, WIS.

OUTSTANDING on the musical calendar for Racine are the concerts of the Racine Symphony Orchestra under Frederick Schulte. Continuing this year in spite of loss of personnel through war encroachments, the symphony has scheduled four concerts supplemented by guest artists. Remaining on the schedule for this year are Mario Berini and Carlos Salzedo. Antonio Brosa and Jan Smeterlin have already appeared with the symphony.

Frederick Schulte also directs the Park Board band which will play again this Summer, presenting ten open air concerts.

Singing before several organizations during the coming months will be the Racine Ladies' Chorus, whose director is Mrs. Jane Squires, and the Midwestern Male Chorus, directed by Harry James. The Public Service band, directed by John Opferkuch, will give a Spring concert.

Iva Kitchell, mime, will entertain the Woman's club of Racine at its closing program in May.

Marion Bauer Inaugurates Lecture Series

Marion Bauer, composer and associate professor of music at New York University, gave the first of a series of 15 weekly lectures on "The Symphony, from Haydn to Shostakovich," at the Washington Square Center of the University on Feb. 8.



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Miami

MIAMI

MIAMI continues its music at a tempo equal to that of the pre-war period. The University of Miami Symphony under Dr. Modeste Alloo, has its usual subscription series. Raya Garbusova, cellist; Efrem Zimbalist and Alexander Borovsky have been announced as soloists as the season advances, and "The Creation" will be given in collaboration with the University Choral Society.

Civic Music Plans

The Miami Civic Music Association, Charles H. Crandon, president, has seven attractions, including Gladys Swarthout, Jan Peerce, the Philadel-



Arthur de Filippi,
Director of the
Opera Guild of
Miami



Dr. Modeste
Alloo, Conductor
of the Miami Uni-
versity Symphony

George W.
Simons, Jr., Presi-
dent of the Jack-
sonville Civic
Music Association



Jacksonville

By MATILDA O'DONALD

JACKSONVILLE, FLA.

THE Civic Music Association concert season stands out as the channel through which the greatest number of persons in Jacksonville, and service personnel from nearby stations, enjoy good music. Coming in the new year are: Ezio Pinza, the Minneapolis Symphony under Dimitri Mitropoulos, and the Philadelphia Opera Company. George W. Simons, Jr. is president of the association.

The Friday Musicale, Mrs. George Kennedy, president, combines music and hospitality for service men. The "Concerto Hour" is an attraction. For the first time in the history of the organization, the Junior Musicale has charge of the biggest program.

The Woman's Club Music Department, Mrs. Russell Seymour, chairman, plans to present choruses and instrumental ensembles for service men.

The sixteenth annual presentation of "Messiah" by the Jacksonville Choral Guild, to the accompaniment of the Philharmonic Orchestra and under the sponsorship of the City Department of Public Recreation, proved an artistic achievement. Lyman P. Prior conducted with George Orner leading the orchestra.

The Jacksonville Male Chorus, Dr. Clarence Carter Nice, conductor, plans concerts for the Spring.

phia Opera Company and Alexander Brailowsky.

The University Sunday Night Concerts, sponsored by the School of Music, Bertha Foster, dean, continue. Henry Gregor, pianist and lecturer, presents five programs. Other concerts in the series are given by service men.

Opera Guild Gives "Carmen"

The Opera Guild of Miami under Arthur de Filippi is presenting two performances of "Carmen" for adults, sponsored by the City Commission of interested citizens. The Red Cross is sponsoring a repetition of the opera for children. The Guild will give "La Bohème," "The Barber of Seville," "Hansel and Gretel" and "La Traviata."

The illustrated lectures by Edward Clarke on "Music for the Layman" at the Miami Woman's Club are very popular.

The music clubs of the Greater Miami Area are active with Mrs. Phillip Head, president of the Miami Music Club, and Mrs. Phil Kellihey, president of the Coral Gables Music Club. Works of local composers Mana Zucca, Olive Pullen, Carl Rugles and Henry Gregor are featured.

Soloists Are Heard In San Francisco

Giannini, Thomas Score
Under Monteux — Lively
Birthday Party

SAN FRANCISCO.—January symphony programs have featured guest artists as diverse as Dusolina Giannini, John Charles Thomas and Gracie Allen.

Mme. Giannini scored an ovation as soprano soloist on the Art Commission series under Pierre Monteux when she sang superbly Beethoven's "Ah Perfido!", Weber's "Ocean, Thou Mighty Monster" and Verdi's "Pace, Pace, mio Dio" in addition to encores. The symphonic portion of this program was devoted to Beethoven's "Fidelio" Overture and Seventh Symphony; Wendell Otey's Variations for Orchestra (an exceptionally interesting and well orchestrated suite, excellently conducted by the composer) and Verdi's Overture to "The Sicilian Vespers".

The month's Saturday night symphony series began with the Jan. 8 program which featured Donald Kemp, pianist. The young man gave a commendable debut performance of a Concerto and won a flattering ovation. Mr. Monteux gave the pianist fine

orchestral cooperation and scored an ovation all his own for a superb presentation of Hindemith's Symphony from "Mathis the Painter". Respighi's orchestration of Bach's Passacaglia and Fugue in C minor and Wagner's Prelude and Love Death music from "Tristan und Isolde" were the other numbers of this program.

La Argentinita and her associate dancers appeared with the symphony for three performances which might be described as a noble experiment. Fine dancing was done by Pilar Lopez, Manolo Vargas, Argentinita and Jose Greco. The dances added a festive preamble to the gala birthday fete of the following week.

The orchestra's birthday celebration turned out to be a striking affair with the vast Civic Auditorium transformed into an enormous night club. Every seat was occupied, and prior to the program proper informal entertainment was given by an octet from the San Francisco Opera chorus, who wandered among the tables singing "Happy Birthday" and other ditties accompanied by three strolling instrumentalists.

The first half of the actual concert was devoted to gay and festive symphonic music, dances by the San Francisco Ballet, and solos by John Charles Thomas who sang magnificently. The orchestral numbers were Chabrier's "Gwendolyn" Overture, Debussy's "Festivals", Dukas's "Sorcerer's Apprentice" and the march from Rimsky-Korsakoff's "Le Coq d'Or". Mrs.

Leonora Wood Armsby, president of the Musical Association, spoke a few words of appreciation. After the intermission Mr. Monteux led Ginny Simms to the platform and she enacted the part of mistress of ceremonies for the divertissements which followed. Dances from "The Bartered Bride" by the San Francisco Ballet added humor and color to the last hour of the entertainment.

Well-Staged Show

It was an admirably arranged and well staged show ranging from symphony and opera down to nightclub vaudeville. The orchestra's party netted a substantial sum for the symphony treasury—just how much, will not be known until a later date.

Returning to the serious business of concert giving, the orchestra played its fourth pair of concerts in War Memorial Opera House Jan. 21-22 with Leon Fleisher, 16-year-old pianist, as guest artist in the Brahms D Minor Concerto.

Young Mr. Fleisher who made his professional debut with the orchestra last year in a Liszt concerto again proved his right to be regarded as a full fledged artist of the keyboard. Mr. Monteux and the orchestra made the performance a memorable one.

The orchestra also gave a magnificent performance of Schubert's "Unfinished" Symphony and of Respighi's "Pines of Rome" besides introducing to local audiences the engaging suite of "Pastorales", by Isadore Fried.

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John E. Howard,
Director of the
North Dakota
University Band

Grand Forks

By JOHN E. HOWARD

GRAND FORKS, N. D.

DOROTHY MAYNOR will close the four-number Artists Series sponsored by the Community Music Association. Artists heard this season have included Albert Spalding, the Trapp Family Singers, and Richard Crooks.

At the University of North Dakota an outdoor festival is planned for early May. Participants will be the Concert Band, John E. Howard, director; the Madrigal Chorus under Hywel C. Rowland; the Women's Glee Club with Carol M. Humpstone as conductor; and soloists. Military bands from the 304th College Training Detachment (Air Crew) and from the A.S.T.U. units assigned to the campus of the university also will be featured.

A "Victory Musical" of community-wide proportions is arranged for the High School Auditorium, with Mu Chapter of Sigma Alpha Iota as sponsor. Organizations slated to appear

include the Thursday Music Club Chorus, the University Madrigal Club, the University Concert Band, the Grand Forks Symphony, and a high school chorus. Local fraternal organizations will be represented with uniformed units. Mrs. J. H. Bustin is general chairman.

The traditional Spring tour of the University of North Dakota Band is arranged for the last week in March.

The Thursday Music Club, under Mrs. F. I. Schmidt, has excellent programs arranged for the remaining months of the club year. The chorus, under Carol M. Humpstone, makes important contributions.

Aberdeen

By HARRIET MULLAN

ABERDEEN, S. D.

WARTIME restrictions have served to localize Aberdeen's musical activities this year, but the city's programs have carried on as usual. If anything the war has intensified the citizens' interest in home attractions. Holding the spotlight among the groups again was the Civic Music Association program. A membership of 1,200 was reported, an increase over last year. Four artists were slated for the year. Vivian Della Chiesa, soprano, who opened the year Oct. 25, was followed by Claudio Arrau, pianist, on Dec. 7. Scheduled for Feb. 26 is Jan Peerce, tenor, and April 6 will bring Joseph Szigeti, violinist. Efforts are being made to obtain another artist.

A flu epidemic forced cancellation of the pre-Christmas band, orchestra and a cappella concerts at the high school, but plans are for the regular mid-winter and spring band concerts under the direction of Arthur Schwuchow. The a cappella and orchestra, under the direction of Gertrude Meyer and Leopold Rutter, respectively, will give spring concerts, probably in March. All of the high school groups won top honors in the music clinic held here last spring.

The college music department presents the band and a cappella under the baton of Harvey Moen, the orchestra led by Merritt Johnson, and the women's chorus in charge of Grace MacArthur, in concerts each quarter. Two operas will be given in the spring by pupils of Gottfried Sjolund. A spring festival will be the climax of the year's activities.

Prominent among smaller organizations are the Monday Musicales Club which meets the first Monday of the month and gives several recitals during the year. The young Artists Club has proved a growing organization and is composed of high school and college students who are interested in music.

Fargo

By RUTH FAIRBANKS

FARGO, N. D.

THERE will be no lessened opportunity for residents of Fargo and her sister city, Moorhead, Minn., to enjoy worthy musical events this year. Chief sponsoring groups are the Amphion Chorus, male singing organization of the two cities, which now works with the cooperation of Moorhead's two colleges, Concordia and Moorhead State Teachers College, and the Lyceum series of North Dakota Agricultural College.

Outstanding local concert work is



Sigvald Thompson,
Conductor
of the Fargo
Civic Orchestra

that of the Fargo-Moorhead Civic orchestra.

The appearance of the Don Cossack chorus in January marks the opening of the Amphion course, with two other events definitely scheduled, the Philadelphia Opera Company, and the Minneapolis Symphony. At least one other event is being considered.

The NDAC Lyceum, which opened with the Trapp Family Singers followed by Bartlett and Robertson brings Richard Crooks, Salvatore Baccaloni in "Don Pasquale" and the "Barber of Seville", later in the season, with Dorothy Maynor appearing March 6.

The Civic Orchestra, directed by Sigvald Thompson with Bertram McGarrity associate conductor, which formerly presented a series of Sunday afternoon musicales, will operate on a reduced scale this year because of the number of its men in service. However, an interesting series is planned with emphasis on strings, supplemented by chamber works. It will move to a smaller auditorium and its

programs promise to continue as enjoyable Sunday afternoon events.

Concordia College Conservatory of Music, with an increased enrollment, offers many fine faculty and student events. Musical clubs and junior groups add to these local entertainments.

Rapid City



Don Tuttle, Con-
ductor of Civic
Ensembles in
Rapid City

RAPID CITY, S. D.

Municipal organizations maintain their regular musical schedules. The Rapid City Municipal Orchestra and the Rapid City Choral Club, both under Don Tuttle, will each give concerts in Music Week and appear again in the Fall. Twelve popular Wednesday night concerts will be given in the Summer by the Rapid City Band under O. H. Schwent.

The Rapid City Co-operative Concert Association has expanded its membership and presented Robert Casadesus as the first artist on the course. Artists yet to come are Yehudi Menuhin and Todd Duncan.

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[UTAH]



Mrs. Stuart P. Dobbs, Concert Manager of the Ogden Community-Weber College Concert Series



Mrs. Royal Eccles, Vice-President of the Ogden Community-Weber College Concert Series

Ogden

By ALICE PARDOE WEST

OGDEN, UTAH

CAPACITY houses are greeting the guest artists with insatiable enthusiasm. Holding the spotlight this year is the program featured by the Ogden Community-Weber College Greater Concert series at the Ogden High School auditorium. Scheduled to appear on the series are: Feb. 11, Mia Slavenska and her Dance Ensemble; March 14, Jan and Mischel Cherniavsky, pianist and cellist; April 13, Dorothy Crawford, character sketches, and April 17, Morley and Gearhart, duo pianists. Artists appearing earlier on this series were Columbia All Star Opera Quartet, Roth Quartet, Paul Wittgenstein, Dorothy Maynor, Busch and Serkin.

Another feature to which Ogdenites are looking forward, is the presentation of "The Seven Last Words of Christ" by Dubois, and Haydn's "The Creation" by the Ogden Tabernacle choir under Lester Hinchcliff. This will be an Easter attraction in connection with the Spring Festival. The regular choir will be augmented by 100 voices.

Other groups doing their bit toward the development of music in Ogden and its appreciation are the Ogden Chapter of the American Federation of Music Clubs, Sempere Musical Society, the Ogden Song Society and the MacDowell Colony.

Salt Lake City

By GAIL MARTIN

SALT LAKE CITY, UTAH

MUSICAL organizations all have longer membership lists, fatter treasuries and larger audiences than one year ago. The Utah State Symphony has weathered the loss of important players yet improved the quality of its performances and won wider support. The Salt Lake Federated Musicians co-operate with the orchestra association so that losses to military service may not undermine the excellence of the ensemble.

Dr. Nicolai Malko was to be guest conductor on Jan. 18. Horace Britt is to conduct on Feb. 22 and Mst. Sgt. Hans Heniot on March 28. A season of Summer concerts will undoubtedly be undertaken.

The McCune School of Music and Art, subsidized by the Mormon Church, has an active year, announces Tracy Y. Cannon, director. E. Robert Schmitz, pianist, gives a series of lecture concerts. The Junior and Senior orchestras under Frank W. Asper

have concerts in February, March and May. The McCune School also sends concert groups to military hospitals and camps.

The Salt Lake Civic Music Association with record-breaking audiences in attendance was to present the Ballet Theater in January. Isaac Stern and the Salzedo Ensemble are to come.

Marian Anderson will be presented on Feb. 12 under the management of M. H. Fleming.

The Utah Federation of Music Clubs, Mrs. Vera Frey Beason, president, plans to hold its annual junior competitive festival in April. The organization furnishes recordings to military camps and gives concerts to finance the purchase of record libraries.

Santa Fe N. Mexico

By ALFRED MORANG

SANTA FE, N. M.

THE musical life of Santa Fe has broadened during the past year, and shows every indication of continuing to do so. The Hour of Music, presented by the State Museum bi-monthly on Sunday afternoons in Saint Francis Auditorium, is the focal point around which musical interest swings. Owing to the nearness of various air fields and military training centers, artists of decided excellence who are in the armed services have been heard and will continue to appear on future programs.

Such groups as the Camp Luna String Quartet, composed of former members of leading symphony orchestras, have added greatly to the quality of the Hour of Music programs. Artists and groups to appear during the next two months include the University of New Mexico Orchestra conducted by Kurt Frederick; the Redman Double Mixed Quartet in an opera recital, and Mrs. Pierce Rodey, violinist, and Gertrude Brown Clark, pianist, in a sonata recital.

The Sunday Evening Interlude, a series of weekly radio broadcasts sponsored by the Museum of New Mexico, has proved decidedly popular. This series has presented and will present New Mexico musicians, and particularly those of Santa Fe.

The Community Concert series, so successful last year, has increased from a membership of 520 to 683, almost reaching the seating capacity of Saint Francis Auditorium where the concerts are held. Four concerts were arranged for the present season: The Don Cossacks, Gregor Piatigorsky, Jesus Maria Sanroma, and Mona Paulée.

Decided interest is evinced in the native Spanish-American music, and occasional programs are offered which acquaint the public with a type of music which owing to inter-American relations is constantly growing in national as well as local favor.

In spite of war and its attendant confusion, Santa Fe is maintaining and expanding its musical interest, both through the concerts mentioned here and through musical appreciation classes in the public schools.

Piano Teachers Congress Holds Meeting

The Piano Teachers Congress held its February meeting in Steinway Hall on the morning of Feb. 3. Following a business meeting the question of Parent-Teacher Co-operation was discussed. Otilie Czerny Davis spoke on "The Keyboard Harmony Approach". Abram Chasins was guest speaker. His topic was "How Music by Radio Can Increase the Understanding of Serious Music". There was also a display of recital programs.

Phoenix, Ariz.

By MARY MILDRED WILLIAMS

PHOENIX, ARIZ.

OF the interesting and delightful events arranged for the music patrons of Phoenix are those booked by Mrs. Archer E. Linde. The Monte Carlo Ballet Russe, Marjorie Lawrence, Francescatti, and Pinza have been presented, and the roster of concerts still to come includes Anne Brown, Egon Petri, Feb. 29; Katherine Dunham and her company of musicians and dancers on March 9, and Irra Petina, on April 8.

The Community Concert Association presents five stellar attractions, opening with Richard Crooks, followed by Igor Gorin. Mid-season and Spring tours will bring Jesus Maria Sanroma on Feb. 21; Salvatore Baccaloni and his group of singers in a condensed version of "The Barber of Seville" on March 11. The series closes on April 19 with William Primrose. All concerts of these two series are held in the Phoenix Union High School Auditorium.

The Orpheus Club founded by L. Douglas Russell, has an active membership of 50 fine male voices. The Lyric Singers, choral group of the Phoenix Musicians Club, led by Webster Jones, add much to the musical life of the city.

The Phoenix Symphony, with Robert B. Lyon conductor and Dr. Kenneth Wright, concertmaster, retains its custom of three concerts a season—



Robert B. Lyon, Conductor of the Phoenix Symphony Orchestra



Gene Redewill, President of the Society of Arizona Composers

one at Tempe College, and the other two at the Phoenix Union High School Auditorium.

The Society of Arizona Composers offers two cash prizes for compositions by members of its group, for three or more instruments; the form left to the discretion of the entrant. To stimulate creative writing among both active and associate members, Gene Redewill, president of the society, offers two cash prizes for the first and second best melodies.

L. Douglas Russell, state chairman of Music Week, reports a steady growth in the celebration of Music Week, throughout the state. Some of the Indian Reservations now make the observance.

Boise, Ida.

Allen B. Eaton, President of Boise Community Concerts



By H. H. MILLER

BOISE, IDA.

THE Community Concert Association, backbone of formal musical events, was again oversubscribed this season, despite the fact that two nearby cities, Nampa and Caldwell, which formerly joined in providing these concerts, have started series of their own. Allen B. Eaton remains the president.

This year marked the thirteenth annual concert season. Five concerts are presented. Artists yet to come are Mia Slavenska, William Primrose, and Bidu Sayao.

Music Week Indoors

The annual music week in May will, for the second time in 25 years, be held indoors. Formerly a huge stage was erected before the natural amphitheatre created by the State House; this year, as last, shortage of materials and manpower has led to temporary abandonment of the scheme. Programs will be held in the High School Auditorium.

The Madrigal Club, a group of young women trained by Oliver C. Jones, will hold its annual Spring concert.

The Boise Civic String Symphony, directed by Even Breyen, plans one concert, possibly two concerts for the

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[NORTH CAROLINA]



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David Owens,
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Charlotte Com-
munity Associa-
tion



James Christian
Pfohl, Director of
the Coordinated
Programs Given
by Queens Col-
leges

J. Foster Barnes,
Choral Director
at Duke Uni-
versity



Orchestra and appeared for the first time as conductor here when the orchestra gave a concert at Page Auditorium, Jan. 16, featuring Mrs. Mary Eidam Gili, 'cellist, as soloist. The music faculty at Duke is promoting chamber music.

This department has taken advantage of the war program planned by the National Association of American Colleges in an effort to stimulate interest in certain fields that are depleted by war exigencies. Visits by faculty-artists are arranged, with full schedules, including lectures, group discussions, and special recitals.

The Student Forum of the Woman's College is presenting Alec Templeton in concert as their next attraction.

Numbers yet to come in the University All-Star Series are The Cleveland Orchestra, Carroll Glenn and Norman Cordon.

Charlotte

By LOUISE YOUNG WORKMAN

CHARLOTTE, N. C.

ALTHOUGH the war has made inroads into most of Charlotte's musical activities, it has definitely revealed an intensified interest in good music. The Charlotte Community Concert Association, the city's largest musical organization, is enjoying a season of unprecedented success. The seating capacity of the City Auditorium was quickly sold, and the Association has a long waiting list of prospective members. As a special compliment to its members, the Association offered an additional concert, Lauritz Melchior and Astrid Varnay, in January. David Owens is president.

Opening with Gounod's opera "Faust," the series included Yehudi Menuhin in January, with Helen Traubel scheduled for Feb. 9, Braggiotti and Shaw March 20, and the annual "Carolina Night" concert, April 28. Features of the last-named event will be the appearance of Jan Pearce, Jean Watson and Florence Kirk with the "Carolina Night" chorus and orchestra, conducted by Eugene Craft.

Concert courses at Queens College and Davidson College under a coordinate plan of music headed by James Christian Pfohl, continue to attract large audiences. The Symphony Orchestra of the two colleges, augmented by players from Catawba College at Salisbury, has given successful public concerts.

Other College Courses

The Davidson series, opening with Eileen Farrell, will include Egon Petri Feb. 7, and the Nine O'Clock Opera Group March 27. Periodic appearances of the college choral and instrumental groups and the annual presentation of Handel's "Messiah" are features of the program.

Winthrop College at Rock Hill, S. C., a short distance from Charlotte attracts numbers of local music-lovers to its ambitious concert series in the magnificent auditorium. Yet to appear there are the Don Cossack Chorus Feb. 9; the Philadelphia Opera Company in "Iolanthe" March 7; the Cleveland Orchestra March 2, and the oratorio, "The Holy City" by the choral society and soloists May 1.

The Sunday afternoon "musical half-hours" instituted several years ago by the Mint Museum of Art are now given each Sunday afternoon especially for service men from adjacent military bases. Local musicians and organizations are cooperating. Mrs. Carroll Wright is chairman.

The Charlotte Music Club of which Mrs. Thomas D. Newell, Jr., is president, presents monthly programs under the leadership of Merle T. Kesler, program chairman. Members appear in programs at nearby Morris Field and in concerts for service men at the Mint Museum of Art.

Treble Clef, music department of the Woman's Club, with Mrs. C. Car-

son Duncan as chairman, presents periodic programs.

The newly-organized Charlotte Choral Society, headed by Eugene Craft, is meeting a definite need in the field of church music.

The Charlotte Symphony Orchestra, of which G. S. de Roxlo is founder and conductor, did not present a formal series this year as has been the custom, but has appeared at the Mint Museum of Art, and in towns adjacent to Charlotte.

Durham

By LUCILE K. BOYDEN

DURHAM, N. C.

FOR 18 years, J. Foster Barnes, director of choral music at Duke University, has brought the best in music to the campus, through the University All-Star Series. Next to which comes his Men's Glee Club. Each year as many as five or six Winter programs by Metropolitan stars have been scheduled. This season he has met war's increasing demands by presenting seven Metropolitan artists, and the reappearance of the Ballet Russe de Monte Carlo as an extra. This, in addition to heavy demands on the Men's Glee Club, and other attractions which the Department of Aesthetics, Art and Music, Student Forum, and faculty-artists have made possible here.

More than one-half of the 100-member Men's Glee Club of Duke University is now in uniform. Forty of the group are touring on weekends. The combined Men's and Women's Glee Clubs will give their annual Gilbert and Sullivan opera in the Spring, this year "The Gondoliers." The Women's Glee Club under direction of Mrs. J. Foster Barnes has entertained regularly for service men, both on the campus and at nearby Camp Butner.

To Give Brahms Requiem

The third annual presentation by the Chapel Choir under Mr. Barnes of Brahms's "Requiem" will take place on Palm Sunday. Edward Hall Broadhead, chapel organist, plays all the accompaniments, in addition to his excellent solo work, and his recital each Sunday afternoon at the University Chapel. Mr. Broadhead also replaces Anton Brees, carillonneur, in the use of the bells, while Mr. Brees is at the Bok Tower in Florida during the Winter months.

The Department of Aesthetics, Art and Music, with Dr. Katharine Gilbert as chairman, has brought a great deal of musical interest to the campus and city.

A new addition to this faculty is Robert Hull, formerly instructor at Cornell. Mr. Hull has taken over the 50-member Duke University Symphony

Winston-Salem

By ANNIE LEE SINGLETARY

WINSTON-SALEM, N. C.

THE success of the Piedmont Festival which was inaugurated here last Summer is expected to be repeated. This means that there will be an opera, an oratorio or cantata, and an orchestral concert given on three successive evenings with an art exhibit held coincidentally.

The Festival draws its artists and audiences from this entire section of the state and was a success last year despite war conditions. "Martha" was presented on the first evening, and a similar opera is expected to be chosen this year. George King Raudenbush of Harrisburg directed the orchestra, and Mrs. Dorothy Newhouse was violin soloist with the orchestra.

The Winston-Salem Little Theatre also proposes to enter the musical field in 1944 for the first time with a presentation of Menotti's "The Old Maid and the Thief" under the direction of Clifford Bair in the early Spring.

Civic Music Plans

The fourth artist on the Civic Music program will be Jan Pearce, who will sing at Reynolds Memorial Auditorium on Feb. 10. The next event will be "Carmen" by the Philadelphia Opera on March 8, and the series will close with a concert by the Cleveland Orchestra on March 24.

As a general rule, the Lyceum program for the Winston-Salem Teachers' College (Negro) includes several famous singers, white or Negro, and is given in Fries Memorial Auditorium on the campus. Percy Grainger will appear on Feb. 18 and a singer, not yet announced, will appear later.

Easter and Christmas are both observed in this Moravian community with outstanding musical programs. At Easter "The Seven Last Words of Christ" by Dubois will be presented. Instrumental music is furnished by the Davidson College band and orchestra under James Christian Pfohl, who also directs the chorus.

Handel's "Messiah" will be presented under the sponsorship of the Mozart Club for the 13th year.

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Worcester



Walter Howe, New Musical Director of the Worcester Festival Association

By JOHN F. KYES

WORCESTER.

PLANS for the Worcester Music Festival, to be held from Oct. 9-14, include an extensive series of concerts. The large chorus began rehearsals in January under Walter



Harry C. Coley, New President of the Worcester Festival Association

Howe, who succeeded the late Albert Stoessel as musical director and choral conductor. The engagement of the Philadelphia Orchestra under Eugene Ormandy has been announced and Mr. Ormandy will serve as associate conductor of the festival, a custom followed for several decades prior to 1925.

Harry C. Coley was elected president when Hamilton B. Wood declined renomination after a notable administration of twenty years, the longest in the organization's history.

Providence, R.I.

By ARLAN R. COOLIDGE

PROVIDENCE, R. I.

THE BOSTON SYMPHONY and artists on the Community Concert Association series head the list for the future. Under Serge Koussevitzky the symphony will appear on Feb. 22 and April 4 in the Metropolitan. Rounding out the season will be concerts by the Rochester Philharmonic with Jose Iturbi as conductor and pianist, on March 14, and Rudolf Serkin on April 25. Mrs. Arthur M. Allen is community president.

Opera has become increasingly popular. The New England Opera Company, Danilo Sciotti, director, announces "La Traviata" for Feb. 20. The Connecticut Opera Association will offer "Carmen" on Feb. 23, concluding a series of five performances.

Among the Choirs

St. Dunstan's Boy Choristers, led by William C. Heller, will give their annual concert in May 5 in the School of Design Auditorium. The University Glee Club of Providence, Arthur Fiedler, conductor, is to have



Mrs. Ralph C. Fletcher, President of the Providence Chaminade Club



Danilo Sciotti, Director of the New England Opera Company in Providence

Mrs. Arthur M. Allen, President of Community Concerts in Providence



Bernhard Weiser, pianist, as soloist on Feb. 25

The Festival Chorus, John B. Archer, conductor, will give its annual outdoor gala concert in June. The Goldman Band will share the program at the Benedict Memorial in Roger Williams Park.

At Brown University the Pembroke College Glee Club, under William C. Heller, will give a Spring concert. The Brown Glee Club, led by Arlan R. Coolidge, and the Brown-Pembroke Orchestra, Francis Madeira, conductor, will give programs in Faunce Theatre.

Clubs Are Active

Irene Mulick, president of the Federation of Music Clubs, plans Music Week programs.

The Chopin Club, headed by its new president, Mrs. Agnes W. Barney, will present Nan Merriman, mezzo-contralto, in April.

Mrs. Ralph C. Fletcher is new president of the Chaminade Club. Mary Van Kirk, contralto, will appear on April 27. An American program will be featured on March 2. On March 16 Mariam Burroughs, violinist, will be heard.

The Schubert Club president, Louise B. K. Winsor, planned the Clarence G. Hamilton Memorial Contest for young pianists for Feb. 5.

The Musical Art Quartet will appear in the Museum of the School of Design on Feb. 2 and March 5. The Budapest String Quartet's date on the same series was Feb. 13.

MASSACHUSETTS

Philip B. Heywood succeeds Harry B. Lindsay as vice-president. Messrs. Wood and Lindsay continue on important committees.

Outline of Programs

Details of programs are in the hands of a committee headed by Arthur J. Dann. The chorus is studying portions of Elgar's "King Olaf," also Darke's "Ring Out, Ye Crystal Spheres" and Marenzio's "Spring Returns."

The Worcester Civic Music Association has a membership of more than 3,300. Of seven attractions for this season, there have already been presented the Philadelphia Opera Company in "Carmen," the Don Cossack Chorus and Ezio Pinza. The remaining concerts will bring the Cleveland Orchestra on Feb. 14, the Boston Symphony, March 14; Helen Traubel, March 27, and Luboshutz and Nemenoff with Joseph Szigeti, April 3. Arthur J. Dann continues to head this organization.

The Fine Arts Course at Clarke University has concluded its Winter series, which included six programs by dance groups and musical artists, lectures and dramatic presentations. Loring H. Dodd is arranging dates for the 1944-45 season.

Philharmonic Events

The Worcester Philharmonic Orchestral Society has moved to the more intimate surroundings of Atwood Hall at Clark University. Local soloists are featured. Young players replace those in the Armed Forces, and a noted contribution to the community is made with Walter Howe as conductor and Dr. Wilger L. Jones as president.

The Worcester County Light Opera Club plans a major event in the Spring, with George Keep as production manager. Mrs. Erna O. Birchall is the new president, succeeding Mrs. Elizabeth Cody.

The Connecticut Opera Association will be heard in "Il Trovatore" at the Auditorium on Feb. 22.

Springfield

By J. D. DONOGHUE

SPRINGFIELD, MASS.

IN addition to four courses, attractions are presented under the auspices of the Playgoers of Springfield and by individual impresarios.

The Municipal Auditorium, where the seating capacity has been cut to 3,200 because of more rigorous enforcement of fire laws, is used for the Community Concert Course, sponsored by the Junior League, and by the Charles L. Wagner series, managed locally by Edward H. Marsh. The Community series has, as coming attractions, the Boston Symphony, Ezio Pinza and Nathan Milstein. The Wagner course brings Jan Kiepura and the Rochester Philharmonic led by Jose Iturbi, with Joseph Battista as piano soloist.

Sunday Forum Course

The Y. M. C. A. Sunday afternoon forum course, directed by Aaron Richmond of Boston, in collaboration with Harriett O'Brien, lists the Cleveland Orchestra and Frieda Hempel. Jeanette MacDonald may come.

The Tuesday Morning Music Club's series will be closed by Charles D. Leedy, pianist and head of the Mount Holyoke College music department.

A string ensemble organized by Milton Aronson of the Mount Holyoke faculty contemplates a Spring concert. Rehearsals are also held to form a

Little Symphony under Harold D. Leslie, director of the Pioneer Valley Symphony at Greenfield. Both units are outgrowths of the "pop" concerts given last Summer on the Museum Quadrangle. A similar series is planned for this Summer.

The Springfield Opera Company will give "Don Giovanni" in this, its 11th season. Amilcare Cerboneschi is the founder and director.

Marlyn Crittendon, violinist, and Lloyd Stoneman in lecture-recitals will appear in the George Walter Vincent Smith Art Gallery.

Burlington, Vt.



Mrs. Clarence P. Cowles, President of Burlington Community Concerts

By L. O. CLAYTON

BURLINGTON, VT.

IN its second year of revival, the Burlington Community Concerts Association, headed by Mrs. Clarence P. Cowles, found the demand for its offerings so great that an enlarged membership was quickly oversubscribed. The largest auditorium in the city is used to accommodate the increased patronage. The last program of this series will be given by Mia Slavenska and her dance ensemble.

The annual concert by the University of Vermont Orchestra and Choir was to be given on Feb. 10. These ensembles will later be heard in Pergolesi's "Stabat Mater" and Bach's "Ascension Cantata" under Howard Gordon Bennett.

The Vermont State Music Festival will again be held in Burlington on May 12 and 13 under the joint sponsorship of the Vermont Headmasters' Club and the Burlington Lions Club. Adrian E. Holmes is in charge of arrangements.

Manchester, N. H.

By ESTHER M. GUILFOY

MANCHESTER, N. H.

THE Civic Music Association will bring its three-concert season to a climax March 27 at the Practical Arts Auditorium with the presentation of a program by Susanne Fisher.

Several delightful entertainments are to be given at the Institute of Arts and Sciences, among them, a piano recital by Louise Meisner on March 22, concerts on March 26 and May 31 by the Institute orchestra under the direction of Rudolph Schiller and a program by the A Cappella Choir under Alfred E. Plumptre May 10.

Highlight of musical activities at the Currier Gallery of Art will be the Easter Sunday concert to be given April 9 in the gallery auditorium by a Boston, trio comprising Azne Moore, soloist; Mariam Burroughs, violinist and Nicolas Slonimsky, pianist.

The Temple choir, a male chorus under the direction of Harry C. Whittemore, is making preparations for its annual concert which will be presented in the Spring.



Carl A. Lampert,
Conductor of the
Lexington Phil-
harmonic

Lexington

By CHARLES G. DICKERSON

LEXINGTON, KY.

FIVE concerts on the customary season of the Central Kentucky Community Concert Association and 12 or more free recitals at the University of Kentucky constitute Lexington's music fare for the current season. Mrs. Frank L. McVey has been elected president of Community Concerts, succeeding Captain R. D. McIntyre, who has entered the armed services.

The full subscription list of the Community Concerts was sold out before the season began. Artists included Albert Spalding, Rise Stevens, Mia Slavenska, Igor Gorin and Rudolf Serkin.

Due to the absence of the men's

glee club and the concert band, the Sunday free recitals at the University have been curtailed in number. Professional artists heard on this series included John Dudley, tenor; Angel Reyes, violinist, William Primrose, violist, Marisa Regules, pianist and Florence Kirk, soprano.

In addition to these, the University presented its own Philharmonic orchestra, the women's glee club, choristers and members of the music faculty.

Carl A. Lampert again is at the head of the Philharmonic, which this season includes a number of advanced young players from high schools of the city. The orchestra personnel numbers 50. The University series will conclude April 2 with the sacred oratorio, "The Seven Last Words", with Mildred S. Lewis directing.

Berea Festival Soloists Listed

BEREA, O.—Albert Riemenschneider, head of the Conservatory of Music of Baldwin Wallace College, has announced the soloists who will appear during the Twelfth Annual Bach Festival to be held on April 21, 22 and 23. They are Mary Marting, soprano; Evelyn Wilkison, contralto; Robert Marshall, tenor, and Leonard Treash, bass.

W. H.

KENTUCKY



Robert Whitney,
Conductor of the
Louisville Phil-
harmonic

Louisville

By H. W. HAUSEHILD

LOUISVILLE, KY.

HIGH-LIGHTING the latter half of the season by the Community Concert Association of Salvatore Baccaloni in "The Barber of Seville" and a recital by Rudolf Serkin.

The Louisville Philharmonic Society will close its season with a concert on April 4, presenting Artur Schnabel as soloist. The orchestra under Robert Whitney is to appear on March 14.

The Cincinnati Symphony under Eugene Goossens will give the last of its three customary concerts on March 7, with Efrem Zimbalist as soloist. Mr. Goossens will also conduct the usual children's concert.

William G. Meyer brings Salvatore Baccaloni in "Don Pasquale," the Katherine Dunham Dancers, Grace Moore, and Mia Slavenska.

The Chamber Music Society of the University of Louisville gives three concerts in the Little Theatre on Belknap Campus.

The Little Theatre of the Dance under Lillias Courtney will present its usual Spring program.

Teaching Groups To Hold Convention

Three Associations Will
Have Meetings in March
in Cincinnati

After an interval of two years, the Music Teachers National Association, the National Association of Schools of Music and the American Musicological Society will hold a joint convention on March 23-24-25 in the Netherland-Plaza Hotel, Cincinnati.

"Music in War and Peace" is the rallying theme of the convention. The MTNA president, James T. Quarles, has arranged an interesting program. Opening sessions will deal with the relation of music to the war effort and its contributions directly to the military services.

Peace Problem Discussion

Problems arising from social and economic readjustments of the peace will be discussed and need for better co-ordinated curricula will be studied. Other aspects to be dealt with are: How will the creative musician interpret social and emotional attitudes of his time? Will soldiers' contact with foreign musical dialects affect American musical taste? Will America's appetite for music of all kinds continue to grow, or will it become more refined and eclectic? Church music, choral and folk music, piano, violin

and vocal music, chamber music, radio and recorded music, television, opera, audio-visual aids to education, public school music and other phases of the art and musical life will receive detailed attention.

Glen Hayden heads the American Musicological Society; Edward N. Waters, the Musical Library, and Lucille Robbins, the state and local president council. Papers will be read by Roy Harris, Earl V. Moore, Edwin Hughes, Warren D. Allen, Alvah Beecher, Dean Douglas, Theodore Finney, Leon Carson, Jr., Leon Reddick and Gilbert Chase. The speakers at the Mar. 23 banquet will include Howard Hanson and James Francis Cooke.

Entertainments will be staged by Phi Mu Alpha, Mu Phi Epsilon, Sigma Alpha Iota, Pi Kappa Lambda and National Federation of Music Clubs, headed by Mrs. Guy Gannett. The Ballet Theatre and Cincinnati Orchestra will give a complimentary concert and musical interludes will intersperse the sessions.

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Elmira



Mrs. John A. Mathews, Chairman of the Elmira Community Concert Association

By MARION K. STOCKER

ELMIRA, N. Y.

MUSICAL interests in Elmira have been nurtured for 30 years by the Thursday Morning Musicales; and through that organization the Community Concert Association was brought to Elmira eight years ago.

Mrs. John A. Mathews was Music Club president when sponsorship of the Community Concerts was voted. Largely through her determined leadership and practical enthusiasm, the plan has met with outstanding success. Since its second year, the Elmira Association has had a sold-out membership of 2,300, seating capacity of the Keeney Theater where the concerts are held.

Mrs. Mathews has remained chairman of the Elmira Community Concert Association with Mrs. Robert P. McDowell, also a former Musicales president, co-chairman. Mrs. Howard E. Stratton is secretary and F. Brockway Blossom, treasurer.

Five concerts have been scheduled this season: The Columbia All-Star Quartet; Busch and Serkin and the Don Cossacks who appeared during the Fall; and two concerts by the Cleveland Orchestra, in February. The final event will be a program by Dorothy Maynor on March 30.

Besides these five major attractions, the Thursday Morning Musicales, with Mrs. Albert B. Helmkamp president,

have scheduled eight morning programs for members only, the majority presented by club members or other local talent. The Music Club also sponsored two evening concerts open to the public, at the Park Church. They were the Bary Ensemble, which played in November, and Brooks Dunbar, who sang Jan. 27.

The Elmira Little Symphony, organized last year with Martin Wenzel conductor, also is sponsored by the Musicales. Vocal interest locally received impetus last season with organization of a civic chorus under the direction of Simon Parmet, Finnish conductor, and it is hoped that the chorus may be continued this Spring.

The Elmira College music department tributes numerous faculty and student recitals as well as artist lectures by visiting celebrities.

Eyes of a musically-conscious citizenry now are focused on the post-war possibility of a large community concert hall, need for which is becoming increasingly apparent.

Syracuse

(Continued from page 292)

this organization will follow in Lincoln Auditorium with the personnel enlarged to major proportions. As in the previous year, six open air concerts are planned for the Summer months for the benefit of soldiers on furlough and air cadets stationed in Syracuse, proceeds of which are to be given to Army funds. The concerts are to be given in the beautiful open-air amphitheatre of Thornden Park and prominent soloists will appear.

The Civic Music Association will present in its 27th season Jan Peerce on March 3 and Carmen Amaya with her company of gypsy dancers and musicians on March 29. The association brings the Don Cossacks in the Spring.

Morning Musicals, Inc., announces for its 53rd year: Charles Kullman and Bidu Sayao in a joint recital on Feb. 29, Claudio Arrau on March 21 and Albert Spalding on April 18. The National Symphony Orchestra which has been a standing institution with Morning Musicals is also scheduled for the coming season.

Dean Harold L. Butler of the College of Fine Arts announces a gala Spring Festival Concert on March 23 with distinguished soloists. Dr. Howard Lyman, conductor of the University Chorus of over 250 voices, will conduct.

Prof. Elvin Schmitt has been added this season to the piano faculty of the College of Fine Arts at Syracuse University.

The Syracuse A Cappella Choir under John T. Clough is active in musical circles, giving concerts that are an asset to the musical realm of central New York.

Syracuse being the seat of the Army Air Corps Cadet School and the Air Corps Base has an Army Air Corps Band of picked musicians from throughout the nation, previous professional musicians and teachers. This band under the direction of Richard Madden plays each Saturday afternoon at the Army Air Corps Reviews.

Ithaca

(Continued from page 292)

Maria Matyas, soprano, of the Chicago Opera Company; John Kirkpatrick, pianist; Helen Teschner Tas, violinist, and Robert Palmer and Irving Lipkin of Syracuse in a sonata recital.

This series includes three concerts for students by Egon Petri; two recitals by Claire James, pianist; one

New York

by Ozanne Marsh, pianist; eight recitals by Richard Gore, University organist; programs by pupils of Mr. Petri and Eric Dudley; three by the University Orchestra under John M. Kuypers; two by the Sage Chapel Choir, also under the Keyers; two by student chamber music groups; and two by Rachel Weaver, soprano, with Thelma Emile, pianist, and Betty Mae Olsen, dancer.

Students Use Library

The large library of recordings and scores housed in the Music Building is used by an average by 225 students each week. Of these, approximately two-fifths are members of the Army and Navy student groups and three-fifths civilians. Alec W. Anderson is in charge of this library service.

Robert Palmer, young American composer, joined the music staff of Cornell last Fall and teaches theory, harmony, counterpoint and composition. Three of Mr. Palmer's works are to be performed on the campus in the near future—his "Poem for Violin and Strings". The Piano Sonata to be given by John Kirkpatrick, and the Sonata for Violin and Piano played by Irving Lipkin and the composer.

Egon Petri continues as pianist-in-residence and teacher of piano at Cornell. He is now assisted by Claire James, who has been appointed instructor in music in the department. Mr. Petri also continues his concert tours.

Choral and instrumental ensembles have all been maintained this year except for the Men's Glee Club, suspended because of the small number of civilian men on the campus. The work of these groups is directed by John M. Kuypers. The University Band, made up about equally of Navy and civilian students, is directed by Harold F. Parks and has functioned at a number of war bond and other civic affairs.

Academic work is continued in full; a considerable number of Navy men have been free to elect academic courses and the size of the civilian student body has indicated the necessity of continuing the full academic program without interruption.

Cornell to Present Palmer Works

ITHACA—Cornell University and the community will soon hear music written by Robert Palmer, who joined the Cornell Department of Music this term and who teaches theory, harmony, counterpoint and composition.

Three of Mr. Palmer's works will be heard on the campus this Spring, a short work for full orchestra will be played by the University Orchestra on Feb. 13, a Sonata for Violin and Piano will be played on March 5 by Irving Lipkin of Syracuse, with the composer at the piano; and a Piano Sonata will be played on April 16 by John Kirkpatrick. Mr. Kirkpatrick has included this sonata by Mr. Palmer in over thirty of his recital programs.

Among Mr. Palmer's most important works are the Piano Sonata (1937-38), three Preludes for Piano (1941), Poem for Violin and Small Orchestra (1938), Concerto for Small Orchestra (1940), Sonata for Violin and Piano (1942), Concerto for Orchestra (1943), two String Trios (1937 and 1942) and two String Quartets (1939 and 1943). The recently composed Concerto for Orchestra is scheduled for performance by the Rochester Philharmonic this Spring.

J. Thurston Noe Returns to Calvary Baptist Church

J. Thurston Noe has returned to Calvary Baptist Church as organist and choirmaster, a post he has held

twice before, from 1923 to 1928 and from 1931 to 1936. Mr. Noe is organizing a choir of 100, and will give radio organ recitals. While he was at the church in the 'twenties and 'thirties, Mr. Noe organized a large choir, an orchestra of 20 players and a solo quartet of singers. When the church was rebuilt in 1931 an organ costing \$65,000 was installed under his supervision. He has given many series of radio organ recitals.

Iturbi Returns To Rochester Post

Leader Welcomed Back from West — Amparo Iturbi Plays Rachmaninoff

ROCHESTER.—Jose Iturbi's return to the podium of the Rochester Philharmonic on Jan. 13, after an absence in Hollywood of the first half of the season, was welcomed enthusiastically by a capacity audience at the Eastman Theater. Mr. Iturbi led his orchestra through a program that included the Overture to "The Taming of the Shrew" by Mario Castelnuovo-Tedesco, Brahms's Third Symphony, Stravinsky's "Petrouchka" and Debussy's "La Mer". Mr. Iturbi and the players were given an ovation.

E. Power Biggs, organist, presented a notable recital on Jan. 18, in the Brick Church on the new Blake-ney Memorial Organ. The recital was sponsored by Mrs. James Emmet Gleason and Emmet Blakeney Gleason, who gave the organ to the church.

On Jan. 20, the Rochester Philharmonic under Mr. Iturbi presented an all-Rachmaninoff program with Amparo Iturbi, pianist, playing the Concerto in F Sharp Minor. Miss Iturbi won her audience by her brilliant performance. Other numbers on the program were Rachmaninoff's Third Symphony and his preludes in C Sharp Minor and G Minor, arranged for orchestra by Lucien Caillat.

MARY ERTZ WILL

Todd Duncan Begins Concert Tour

After two years in New York and on tour in "Porgy and Bess", Todd Duncan recently began an extensive concert tour which will bring him to New York for his first Town Hall recital on March 8. His tour opened Feb. 8 at Howard University, Washington, D. C. Other February concerts will be given in Greensboro, N. C., Cleveland, Grand Rapids, Rockford, Ill., Atlanta, Wilberforce University, Ohio, and Cedar Rapids, Iowa. In March he sings in Toronto, Laramie, Wyo., Lewistown, Mont., Portland, Oreg., Tacoma, Wash., Seattle, Coeur d'Alene, Ida., and Pullman, Wash. In April he will appear in Rapid City, S. D., and will be soloist with the Fort Wayne Civic Symphony. In a number of places Mr. Duncan will be assisted by the lyric soprano June McMechen.

Bach Oratorio Is Sung by Beacon Ensemble

BEACON, N. Y.—A fine performance of Bach's "Christmas Oratorio" was given by the Southern Dutchess Singers under the baton of T. Carl Whitmer on Jan. 19 in the High School Auditorium. Boys from the choir of St. George's Protestant Episcopal Church of Newburgh assisted under the leadership of O. Roy Greene. Soloists were Miriam Day, Helen Le Claire, William Wyatt and John Peirce. Mrs. Frank Bruner played the cello and Wayne McConnell the clarinet. Accompanists were Mrs. Marion Cadwallader and Jane Morgan. The performance gave great satisfaction to a discriminating audience.



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Association

Guglielmo
Sabatini,
Conductor of the
Trenton Sym-
phony

Trenton

By JOHN G. PRESTON

TRENTON, N. J.

THE Trenton Opera Association opened the Winter season with a superlative "Boheme" sung by Dorothy Kirsten and Armand Tokatyan and conducted by the youthful Michael Kuttner. This was Mr. Kuttner's 19th opera under the aegis of the Trenton Opera Association and the performance gave every indication of the smoothness and coordination that comes with experience. John E. Curry, Managing Director of the opera company, has resigned from his position as manager of the Trenton Symphony because of disagreements in the matter of policy. Mr. Curry took over the orchestra management in 1934 and developed it from a small semi-professional group, unpaid and loaded down with a thousand dollar deficit to one of the country's outstanding secondary orchestras with a record of eight years without a deficit.

A refusal of the Executive Board to heed warnings of changing conditions and the need for adjustment to meet them given by Mr. Curry resulted in a threatened deficit of \$2,000 which Curry managed by drastic action to reduce to about \$600. The Symphony proposes to give four concerts this year in the No. 3 Junior High School Auditorium. The plan calls for an orchestra of about 30 musicians with Guglielmo Sabatini conducting.

Opera Performances

Vivian Della Chiesa and Robert Weede appeared in the January "La

Traviata" by the Trenton Opera Association. The Ballet Russe de Monte Carlo was to play here on Feb. 6 under the management of John E. Curry. On Feb. 18 Bizet's "Carmen" will present Marjory Hess in the title role, Armand Tokatyan as Jose and Igor Gorin as the Toreador. March will bring "The Secret of Suzanne" and "The Old Maid and the Thief." The opera season will close with "Il Trovatore," Giovanni Martinelli singing the Manrico and Anna Turkel the Leonora.

Other attractions to be heard this season are the Philadelphia Orchestra, the Don Cossacks, Oscar Levant and Marian Anderson.

Finishing 15 years as President of the Trenton Musical Association Local 62 this December John E. Curry is opening offices for the purpose of booking concerts, shows, entertainment, lectures and to serve as sales office for attractions playing in the Memorial Building. The office will also sell tickets for out of town events.

Princeton

By B. E. NELSON

PRINCETON, N. J.

WESTMINSTER Choir College, Dr. John Finley Williamson, president, is again completing a school year of great activity. The special Christmas compositions and the school orchestra concert under the direction of Wolfgang Stresemann were so well received that both activities are scheduled again for the end of the semester in new programs. After an initial appearance of an all-girl choir in Debussy's "Blessed Damsel" with the Philadelphia Orchestra under Eugene Ormandy and the full Choir's four appearances with the New York Philharmonic under Dr. Artur Rodzinski in Mahler's Second Symphony, the full Westminster Choir performed Stravinsky's "Symphony of Psalms" on Jan. 21, 22 and 25, with the Philadelphia Orchestra.

Again with the same orchestra under Eugene Ormandy's direction, the Choir will sing Brahms's "Liebeslieder-Walzer" on March 10, 11 and 21—the former dates in Philadelphia, and



Thomas Philipp
Martin, Conductor
of the Hudson
Grand Opera
Association

the latter in New York. On March 16, 17 and 19 Bruno Walter will conduct the New York Philharmonic and the Choir in Beethoven's Ninth Symphony. April 6, 7 and 9 will once again repeat the memorable performances of last year when Bruno Walter conducts the New York Philharmonic and the Choir in Bach's "St. Matthew Passion". Other appearances, such as of the small choir in Army camps and for Bond drives, which have already taken place, are planned.

Some 125 men of the student body are in the Armed Forces; a few of those stationed in this country with leaves available are expected to join the Choir for whatever performance they can attend.

Union City

UNION CITY, N. J.

THE Hudson Grand Opera Association is in its second season under Thomas Philipp Martin. Mozart's "The Abduction from the Seraglio" is to be produced in an English version prepared by Mr. Martin and Ruth Kelley (Mrs. Martin). The season opened with "Carmen" and continued with "Il Trovatore" and "Martha". On Feb. 16 the attraction will be Salvatore Baccaloni and his company in "Don Pasquale." "Tosca" will end the series in May.

Dr. Frederic J. Quigley is president of the association, the stage director Anthony L. Stivanello. The Friends of Opera, an auxiliary, under Mrs. Walter Bergman, has a membership of more than 300. Its activities include teas in honor of visiting artists.

Philadelphia Hears Strauss's "Salome"

PHILADELPHIA—With a double bill consisting of "Salome" and "Gianni Schicchi", at the Academy of Music, the Metropolitan Opera Association reached on Jan. 18 the sixth in its current Philadelphia series. Conducted by George Szell, the Strauss music-drama had a convincing performance. Lily Djanel achieved a vivid and exciting portrayal of the title role. Effective characterizations were given by Frederick Jagel as Herod, Julius Huehn as Jokanaan, and Karin Branzell as Herodias. Others in the cast included John Garriss, Hertha Glaz, Norman Cordon, Emery Darcy and Karl Laufkoetter.

Cesare Sodero was in charge for the Puccini opera. Salvatore Baccaloni furnished a happy impersonation as the shrewd Florentine rogue; Nadine Conner appeared as Lauretta and Alessio De Paolis as Rinuccio.

The Academy of Music was filled on Jan. 19 for the Philadelphia La Scala Opera Company's performance of Verdi's "La Traviata", Gabriel Simoneoni conducting. Annunciata Garrotto, Bruno Landi and Carlo Morelli were the leading members of the cast. The audience was enthusiastic.

W. E. S.

Mrs. Parker O.
Griffith, President
of the Music
Foundation in
Newark



Newark

By PHILIP GORDON

NEWARK, N. J.

THE Griffith Music Foundation, Mrs. Parker O. Griffith, president, lists two series of concerts featuring the Boston Symphony under Serge Koussevitzky, the Ballet Russe, and the First Piano Quartet with Ania Dorfman and Rudolf Serkin. These programs are given at the Mosque Theatre, which has a capacity of 3500. Civic organizations and a committee of music teachers cooperate with the Foundation.

In March, April and May the Griffith Foundation will hold auditions which normally draw an enrollment of more than 1000 students. Harry Mack assists Mrs. Griffith.

The Essex County Symphony Society will again forego its Summer concerts but probably will follow last year's precedent by offering a week of opera.

For a Bond Rally

A concert will be given by the National Recreation Association in cooperation with the Griffith Music Foundation, with choral organizations from industrial plants conducted by Hugh Ross as a feature of the Lincoln Bond Rally. Carl Van Doren and Ralph Bellamy are expected to appear.

Concerts at the Newark Museum directed by Rodney Saylor under the sponsorship of Mrs. Wallace M. Scudder consist of five chamber performances. Mr. Saylor will be soloist with the American String Quartet (Harold Kohon, Benjamin Levin, Giovanni Imperato and Russell Kingman) at the February concert.

The Y.M. and Y.W.H.A. lists the following performances conducted by Mark Silver: The "Y" Symphony, with Judith Mendelson as soloist; the Hazomir Choral Society and a choral and orchestral concert to celebrate the "Y"'s 20th anniversary.

Other activities include productions by the Civic Grand Opera Company, the New Jersey Opera Company, and the New Jersey Music Educators Association.

Washington, D. C.

(Continued from page 265)

ries somewhat. She has in mind only two series of Sunday afternoon concerts and some evening events. She has made her plans elastic because of her idea that the expected post-war exodus may well begin before the next concert season is over. That will be a real problem here to concert managers as well as to others. But Mrs. Dorsey definitely announces for 1944-45 Lawrence Tibbett's return to the Washington recital stage under her management and the exclusive appearance here of Vladimir Horowitz.

Cappel Series Successful

C. C. Cappel continues to go his own way—the way of opportunity for young artists, presented at very popular prices. His series has been unusually successful. Two more concerts are still to come in the Cappel series: the March 2 joint recital of Helen Ware and Lansing Hatfield; and the March 15 appearance of Mia Slavenska and her new dance group. For the Summer, Mr. Cappel has every prospect of continuing his enormously popular open air chamber music concerts in Meridian Hill Park.

Mr. Cappel is, of course, the manager of the Baltimore Symphony as well, but his post in the Maryland city has not kept him from having a shrewd finger in the Washington pie.

Washington's appetite for chamber music has once more been demonstrated with the popularity of the Chamber Music Guild's Fall and Winter series of four concerts. Audiences crammed Memorial Continental Hall for these events, managed by Mrs. Marcel Ancher. They are in each case built around the Guild's own string quartet, led by Mishel Piastro, and their success has prompted the Guild to plan a Spring music festival in April and May.

The Guild is also much pleased with the response to its announcement of two \$1,000 prizes for original chamber music works submitted by Americans from both continents. Many outstanding composers have already entered. Among the distinguished musicians and musicologists who will make up the Guild's panel of judges are Jascha Heifetz, Ana del Pulgar de Burke, Sir Ernest MacMillan, Claudio Arrau, Mishel Piastro, Dr. Seegar of the Pan American Union, and Marcel Ancher.

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Richmond

By HILTON RUFTY

RICHMOND, VA.

THE Musician's Club of Richmond, in addition to three recitals by active members and two by juniors, will present the Nine O'Clock Opera Company as a highlight of the Spring season. This group will be heard on March 21 in Nicolai's "Merry Wives of Windsor".

The Civic Music Association, headed by T. Michaux Moody, continues its full schedule, with Lily Pons on Feb. 3, Robert Casadesus on March 1, Mia Slavenska on March 11, the Philadelphia Orchestra under Ormandy on March 27 and the Ballet Theater on April 1.

The Woman's Club announces the appearance on Feb. 14 of Benno Rabino, violinist, and on April 3 of Natalie Bodanya.

The final concert of the Symphony Society of Richmond was to be given by Dr. Hans Kindler and the National Symphony Orchestra on Feb. 7.

On April 12 the Tuckahoe Woman's Club will offer a recital by Rene LeRoy.

The Music Department of the University of Richmond, under the direction of Henry H. Fuchs, has planned interesting and varied programs, among which will be a performance of the works of F. Flaxington Harker, formerly director of music until his death a few years ago. This will be given by the men's glee club under Alton Howell. A Spring concert by the girls' glee club, under the leadership of Mrs. Harker, will also take place. The newly organized University Band, directed by Mr. Fuchs, is very active in campus events.



T. Michaux Moody, Director of the Richmond Civic Music Association

Roanoke

By HELEN BETELLE HAMLIN

ROANOKE, VA.

THE war having depleted the ranks of two local music organizations, the Civic Chorus and the Light Opera Company, both have been forced to discontinue their activities for the duration. However, the Thursday Morning Musical Club under the leadership of Mrs. Dean Dunwoody has redoubled its efforts. Fifty new members have been added, and an extensive war program is being carried on. Under the stimulus of the recent visit of Mrs. Gannett, president of the National Federation of Music Clubs, great emphasis has been put on musical therapy by the club and programs are being given weekly at the local Federal hospital.

Another war project is outfitting a small band for overseas. Among the programs scheduled for the club will be one in March given by the club chorus under the direction of Mrs. Mark Page presenting compositions by Virginia composers, with the assistance of a local trio. The April

Henry Cowles Whitehead, Conductor of the Norfolk Symphony



program features community music with representations from local high schools, the Norfolk and Western Railway, and the Roanoke Music Teachers. The climax of the year will be Founders' Day program, honoring Mrs. George Gravatt, and repeating in part the program of 35 years ago.

The Roanoke Music Teachers' Association with Miss Rosalie Sheppe as president, will again sponsor the auditions of the National Guild of Piano Teachers. Mrs. H. C. Charlton is chairman of local auditions.

The Community concerts will conclude its season with a program by the Washington Symphony on Feb. 24. And one by Robert Weede on March 13.

Hollins College, long a music center for Roanokers, presents as part of its program the Budapest Quartet, Feb. 16, and this Spring, many faculty programs under the direction of Arthur Talmadge.

Jackson, Miss.

Armand Coulet, Jackson Concert Manager



By MARY ALICE BOOKHART

JACKSON, MISS.

MUSICAL Jackson has looked into its own backyard and discovered a wealth of hitherto-untapped material. One such result is the newly-formed Civic Symphony, organized and developed by Haldane Strain, with the assistance of the First Christian Church. The orchestra will give its first concert late in February, in collaboration with Maurice Thompson and his All-Male Rebel Chorus.

Armand Coulet, concert manager of the Jackson Music Association, which is inactive this year, brings "Blossom Time" and "Sons O' Fun."

While Spring tours by choral groups are abandoned because transportation is lacking, Alvin Jon King, director of choral work for Central High School and Millsaps Colleges, promises an active program locally, including a performance of "Elijah," with Magnolia Coulet, Evelyn King, Richard King and Lt. John Hanks of the Jackson Army Air Base, as soloists.

The MacDowell Music Club's annual Christmas concert next season will feature Hazel Chisholm, Mrs. Harry Corneil, Magnolia Coulet, Robert Pitard, Dr. and Mrs. Arthur Rich, Jill Bailiff and the Maurice Thompson Chorus.

Norfolk

By WARNER TWYFORD

NORFOLK, VA.

HIS is an epochal season for music in Norfolk. A new and modern concert hall, seating 1900 persons and acoustically all that could be desired, along with attractive schedules bringing many of the world's best musical attractions here, have brought about the heaviest demand for seats and season memberships that the music-minded here have ever seen.

The Community Concert Association and the William and Mary Concert Series are both sold out, as is the Norfolk Symphony Orchestra's five-attraction schedule. These organizations, using the new USO-operated auditorium, are permitted to sell 1,200 seats, but the other 700 are given to service men and women.

The symphony, again under Henry Cowles Whitehead, has inaugurated a policy of presenting first-ranking artists as guests. Five concerts were scheduled, and two have been presented. Alexander Kipnis was the first guest artist. Conrad Thibault and Margaret Speaks were to appear Feb. 6 with the orchestra, and other events are scheduled for March 19 and May 7, with duo-pianists as the third guest attraction.

The Community Concert Association has presented John Charles Thomas and Rudolf Serkin. The Budapest Quartet performs here Feb. 15, and the Mia Slavenska dance ensemble March 17.

Five attractions constitute the William and Mary Concert Series, again under the management of Mrs. Cornelia Grahm Hancock. Josef Lhevinne, Argentinita and her dance group, and Isaac Stern have been presented. The Don Cossack Chorus makes another appearance here Feb. 25, and Jan Peerce April 17.

At Hampton Institute the Musical Art Society will present a modern dance group, in February, and the Philadelphia Opera Company March 11.

St. Louis Quartet Is Well Received

ST. LOUIS—The second concert of the St. Louis String Quartet on Jan. 24 in the Sheldon Memorial Auditorium brought out a large audience which was repaid with a recital of distinct charm and musical precision. Haydn's "Sunrise" Quartet and Mendelssohn's Quartet, Op. 12 filled the first half of the program.

The players were then joined by Edith Schiller, pianist, in performing the Dohnanyi Piano Quintet, Op. 26. This ensemble gave a masterly performance of a colorful composition, heard none too often.

There were many recalls at the conclusion of the concert.

H. W. C.

Violinist Will Introduce Three Works at New York Recital

In his Town Hall debut recital Feb. 18, Robert Gross, violinist, will give the New York premieres of three new works. One of these, the Shebalin Concertino, was written in 1940 and has not been played outside of Russia. Hindemith's Sonata, Op. 31, No. 2, was written about 1924, but has not been available in this country. Mr. Gross secured a photostat of the work through Hindemith's personal assistance. The third offering, Harris's Second Sonata, was written in 1942 and awarded the Elizabeth Sprague Coolidge Chamber Music Prize that year.

Charleston, W. Va.

By BAYARD F. ENNIS

CHARLESTON, W. VA.

CHARLESTON'S own musical talent is receiving more widespread public support than ever before, a circumstance attributable in part to the solace afforded by good music in unsettled times and in part to the very competent leadership which it is now enjoying. The two factors, in turn, have resulted in the musicians themselves doing their utmost to please.

In Antonio Modarelli the Charleston Symphony Orchestra has a conductor of exceptionally high calibre, and the orchestra is giving more finished performances than ever before. Audiences of record-breaking size have attended the two concerts already given this season. Three more are to come, the dates being Feb. 13, March 26 and May 7. George Crumb, clarinetist, will be soloist at the February concert, while Dallas Beachley, concertmaster, will be heard in the Tchaikovsky Violin Concerto in May.

Both Beachley and Modarelli are now in their second season with the orchestra. The former is filling the concertmaster post in admirable fashion while also contributing much to the success of the Charleston Chamber Music Players through participation in their concerts. Modarelli also conducts the Wheeling Symphony Orchestra at Wheeling, W. Va.

More Chamber Music Concerts

The Chamber Music Players are to give additional concerts March 12 and April 23. John Hiersoux, Jr., is the president of the Orchestra as well as of the Players, and to him much credit is due for the success of the Players' subscription membership drive and for both the character and quality of the



Antonio Modarelli, Conductor of the Charleston Symphony



John Hiersoux, Jr., President of the Charleston Chamber Music Players and of the Charleston Symphony.

Players' concerts. A major composition still to be offered this season is Chausson's Concerto for violin, piano and string quartet.

Two concerts remain of the Community Music Association's series. Robert Casadesus, French pianist, appears Feb. 11 and the American Ballad Singers on March 28. Individual concert tickets are being sold this season for the first time, the association's board of directors having adopted the policy as a wartime measure. Last Spring's season subscription membership drive was not as successful as those of recent years.

Simon H. Galperin is now heading the Association as executive secretary in the absence of Harry Silverstein, now in the Army, who was president of the Association since its inception ten years ago. Margaret Lindsey Gross is president of the Friday Morning Music Club, which presents a series of six musicales annually, the performers being drawn from Charleston musicians.

{ INDIANA }



Gaston Bailhe,
Conductor of the
Fort Wayne Civic
Orchestra



Isabelle McClure
Peltier, President
of the Fort
Wayne Commu-
nity Concert Asso-
ciation



George Dasch,
Conductor of the
Northwestern
University Or-
chestra and the
Evansville Phil-
harmonic



Mrs. Ethel Stuart
Gaumer, Director
of Choral Groups
in South Bend



Edwyn Hames,
Conductor of the
South Bend Sym-
phony

Fort Wayne

By WALTER A. HANSEN

FORT WAYNE, IND.

THE Fort Wayne Community Concert Association, of which Isabelle McClure Peltier is president, has a membership of approximately 2,000. Helen Traubel, soprano, was presented in October, the Trapp Family Singers appeared in November, and the Minneapolis Symphony, under Dimitri Mitropoulos, played in January. Jose Iturbi will be heard on Feb. 22, and the season will be concluded on March 8 with a recital by Jascha Heifetz. All concerts are given at the Shrine Theatre. The annual membership campaign will take place in March.

The Fort Wayne Civic Symphony, of which Gaston Bailhe is conductor, is enjoying a brilliant season. The annual series of four concerts began in November with Bruna Castagna as soloist. The January concert brought Jesus Maria Sanroma, Nino Martini, tenor, will sing with the orchestra on March 1, and Tod Duncan will be heard on April 12 as soloist in an all-Gershwin program. Victor Kolar will be guest conductor at the April concert.

The Fort Wayne Junior Civic Symphony is flourishing under the leadership of Mr. Bailhe. This organization was founded for the purpose of cooperating with the youth movement in the city. In addition, it serves as a training ground for future members of the senior orchestra. This year it is featuring nationally known soloists. Gillette and Micari, duo-pianists, were presented at the opening concert of the season, and Evan Mauzy, soprano, appeared in January. Fredell Lack, violinist, will be soloist on March 19, and Marion Hall, pianist, will be heard on May 7. The Fort Wayne public school system, the Lions Club, and one of Fort Wayne's large factories sponsor the orchestra.

The Fort Wayne Lutheran Choral Society, directed by George G. Arkebauer, gave its annual presentation of the "Messiah" in December with members of the Civic Symphony Orchestra and soloists. At present the choir is making preparations for its annual Spring concert.

Sigmund Romberg and his orchestra have appeared in Fort Wayne three times in 1943 under the auspices of Frank Biemer, manager of the Shrine Theatre. The famous composer is so popular in this vicinity that Mr. Biemer is planning additional appearances. Since Charles L. Wagner's presentation of Gounod's "Faust" attracted a capacity audience, Mr. Biemer is planning to sponsor additional performances of opera.

The Concordia College A Cappella Choir, organized and conducted by Walter E. Buszin, will give its annual Spring concert during the latter part of March. In the course of the season the choir will be heard in Chicago and in Detroit.

Evansville

By CHICKIE FRIEBERG

EVANSVILLE, IND.

TOP-NOTCH artists in the field of music are booked for appearances with the Evansville Philharmonic which has as its new conductor George Dasch, director of the Northwestern University orchestra and the Chicago Businessmen's orchestra. Mr. Dasch, who commutes from Chicago to Evansville for rehearsals and concerts, succeeds Gaylord Browne as conductor. First concert of the ten year old orchestra was Dec. 13 when Alfred Mirovitch, head of the piano department at the Jordan Conservatory of Music, Indianapolis, substituted for Lucille Manners, who was ill. Miss Manners will appear as soloist later in the season.

On March 3 the orchestra will give its second concert featuring Isaac Stern. Alexander Brailowsky will be soloist at the last concert of the season, April 24.

The Philharmonic orchestra and the Evansville Musicians Club which formerly sponsored separate concert programs with guest artists, combined forces this year to form the Evansville Concert Association. The Association in addition to sponsoring the concerts by the Philharmonic also brought the following guest artists in separate performances: Grace Moore, Nov. 15; Jan Peerce, Jan. 10; Argentinia and her ensemble of dancers, Feb. 7.

Town Hall Series

Scheduled to appear March 17 on the Town Hall series of programs sponsored by the Evansville newspapers, is Donald Dickson. In addition to lectures, the series featured performances by the piano team, Drake and Shaw, Oct. 12; Percy Grainger and Maurice Eisenberg, Nov. 19 and the American Ballad Singers, Dec. 15.

The newspapers also sponsored one of the few opera presentations put on in Evansville. "Faust," starring Mack Harrell, John Hain, Hilda Burke and John Gurney, was presented by the Charles Wagner Opera Company in October.

The Evansville College Music Department headed by Mrs. Wesley Shepard, has engaged Mr. Dasch, Philharmonic conductor, for violin lessons at the college and is sponsoring Mr. Mirovitch in a series of lecture recitals. Mr. Mirovitch makes monthly trips to Evansville to give his lectures about famous composers.

South Bend

By ETHEL STUART GAUMER

SOUTH BEND, IND.

UNDER the baton of Edwyn Hames, the South Bend Symphony has a series of three concerts to end in April, in collaboration with Notre Dame in bringing Claudio Arrau. Frederick Miller, baritone, was to be the soloist early in February.

The South Bend Civic Music Association will end its season with concerts by Isaac Stern and Vivian Della Chiesa. The Philadelphia Opera Company was announced for Jan. 15.

Both the Studebaker Male Chorus

and the Studebaker Girls' Glee Club remain under the directorship of Ethel Stuart Gaumer. They continue to present concerts for civic clubs and other organizations. Numerous concerts are scheduled for the Spring. Virginia Smith, soprano, appears as guest soloist.

The South Bend Junior Symphony under Sigmund G. Gaska grows in favor. Two concerts of its fifth season remain, featuring Bob Reser, violinist, and Kathleen Rody, pianist.

At Notre Dame

Father James W. Connerton, C.S.C., head of the Music and Lecture Series at Notre Dame University, announced the American Ballad Singers, Henry Scott, the Weicher Trio, Harold Bauer and Eugenia Honeywell, and Vivian Della Chiesa. "Ruddigore" was to be presented under Cecil Birder.

Sister M. Judith, head of the voice department of Saint Mary's College, Notre Dame, announces an Artist Series to include Anne Brown, Maurice Eisenberg, Silvio and Isabel Scionti.

Dr. John A. Hoffmann, director of the Cincinnati Conservatory, is a guest teacher in the voice department of the College this year and will conduct the Glee Club in the Spring concert.

The Progress Club (Music Department) lists programs for February and March, mentioning artist pupils from St. Mary's College and a program arranged by Mrs. Gaumer.

The Music Study Club has programs scheduled for the Spring and features compositions by local artists.

The Lyric Choir under Maurice G. Ivins of Chicago will present its annual Spring concert May 14.

Peoria, Ill.

By HELEN H. MILLS

PEORIA, ILL.

THE balance of this season will witness the last two of the four artist concerts presented by the Amateur Musical Club, namely the Indianapolis Symphony in February which takes the place of the heretofore annual appearance of the St. Louis Symphony, and in March comes Guiomar Novaes. Regular members recitals yet to be heard include two innovations on Feb. 20 when the program will be given by a recruited male quartet and a piano quintet and in March the annual concert of the Philharmonic Choral, under Thomas Williams, will be given. Harriet A. Todd, Director, has planned unusual programs for the Junior Division, including study and presentation of the various forms of music such as the sonata, two-piano programs, instrumental and vocal ensembles.

Orchestra Improvement

However, the distinguishing feature for this Winter is the acute interest being taken at last in the betterment of Peoria's own Symphony Orchestra, whose personnel is being raised from 40 to 50 players. The improvement in the orchestra's performance was ably demonstrated at its November concert. Plans are being made to add a second symphony program to the curriculum

of the Club which sponsors the appearance of the orchestra, to take place probably during Music Week. J. Elmer Szepessy is the versatile conductor.

One of the most astonishing musical ventures here is undertaken by the great Caterpillar Tractor Company whose thousands of employees have founded a Music Department, with three divisions, mixed chorus, band and glee club. These groups take turns in presenting concerts, operettas and musical events monthly at the Shrine Mosque. An operetta, a Palm Sunday concert, glee and band programs are yet to be heard this year.

Bradley College of Music, under Cordon V. Burnham, has a much larger enrollment this year, and offers two distinctly new activities, namely, faculty group concerts and programs by student musician groups are being held successfully, with two more such programs by each division still to be given this Spring. The student groups comprise string ensemble, voice ensemble and mixed chorus. Two other concerts this season will be given, one by the improved Band section, under W. G. Brown, and the mixed chorus under Mr. Burnham.

American String Quartet Is Heard

The American String Quartet, former a year ago in New Jersey, has appeared in Maplewood and Newark, N. J.; Providence, R. I.; Andover, Mass., and other centers with marked success.

Aurora **MAURO-COTTONE**
57 West 55th Street, New York City 19, N. Y. **CONCERT PIANIST**

Springfield

By ANNA MARIE TENNANT

SPRINGFIELD, O.

ALTHOUGH complete details have not as yet been formed, Springfield music lovers will have the pleasure of hearing Oscar Levant in March. He will be brought by the Council of Jewish Women. Arrangements are in the hands of Mrs. George A. Brownfield, Springfield's only impresario, and his concert will be at Memorial Hall.

Mrs. Brownfield is also arranging for the appearance of Frank Sinatra at Memorial Hall. Another highlight in the New Year's schedule is the tentative plan to bring here the All Girl orchestra of which Phil Spitalny is the director.

Efforts are being made to bring Sigmund Romberg, noted composer, for a return engagement to Memorial Hall. These plans are also in the hands of Mrs. Brownfield.

Following a concert of the Ballet Russe on Jan. 5, at Memorial Hall, as part of the current season's Springfield All Star Concert Series, Josef Battista, pianist and Howard Boatrite, violinist, will be heard on Feb. 3 and the series will be brought to a conclusion on March 24, with a concert by the Farman String Symphony.

Because of war conditions, the Fortnightly Music Club of which Mrs. Chauncey Lawrence is the president, has abandoned its annual banquet and has substituted an elaborate program instead. This is the only music club in Springfield.

Prof. John Thomas Williams, is now head of the Wittemberg School of Music and besides these executive

duties, he carries on his work of teaching piano and conducting the a cappella choir of the college.

William Fiedler of Antioch College, has formed a symphony orchestra in Springfield, which is rapidly growing and regular rehearsals are held at the Y.M.C.A. A gift of the music of a former local symphony orchestra has been and is much appreciated. Although the new symphony hopes to make its appearance the first of the year, no date has been set.

Berea

By WILMA HUNING

BEREA, O.

ALBERT RIEMENSCHNEIDER, director of the Conservatory of Music of Baldwin-Wallace College, announces programs by the Conservatory Symphony, the Band, the A Cappella Choir, and the Opera Group.

The season will end with the 12th annual Bach Festival, under Dr. Riemenschneider on April 21, 22 and 23. "The Coffee Cantata" and "The Peasant Cantata" will be given with costumes and stage settings. The mis-en-scene will be prepared by Leonard Treasch, new head of the voice department, and conducted by George Poinar, conductor of the Baldwin-Wallace Orchestra. The Brandenburg Concerto No. 4 will be played as an entr'acte.

Artists to be heard in Bach concert programs are Carl Schlur, George

Dr. Albert Riemenschneider, Director of Baldwin-Wallace Conservatory

Poinar, Blair Cosman and Leonard Treasch. The Women's Choir will sing cantatas.

Youngstown

By ALBERT H. DOWLING

YOUNGSTOWN, O.

IN spite of the handicaps brought about by wartime conditions, including the loss of 18 men, among them an associate conductor, the Youngstown Symphony has provided a splendid season of concerts with notable soloists. The two remaining concerts of the season include an appearance of the Don Cossacks Feb. 13 and the first local appearance of Jesus Maria Sanroma on March 14. The Youngstown Symphony has the unique distinction of having two brothers as associate conductors, Michael and Carmine Ficocelli. However, the past two seasons Michael Ficocelli has been carrying on alone, since Sergeant Carmine Ficocelli is conducting a service band and making occasional appearances as solo violinist at camp concerts in Presque Isle, Maine.

Youngstown's 45 year old Monday



Michael Ficocelli, Conductor of the Youngstown Symphony

Sergeant Carmine Ficocelli, Conductor of the Service Band in Youngstown

Musical Club, Mrs. B. M. Stubblefield, president, is nearing the close of one of its most successful seasons. There remains but one concert in the regular series, a joint appearance of Eileen Farrell and John Gurney March 4. However, Mrs. Edward T. MacDonnell, chairman of the Artists Concerts' section of the Club, announces as a special concert—the climax of the season—the first appearance in Youngstown of Marian Anderson, April 29. A sell-out is expected, for anticipation is high!

Because of the presence in the Mahoning Valley of a large Welsh population, choral singing is a prominent feature of this community. The Arion Chorus and the Youngstown Sheet and Tube Male Chorus, both under the direction of W. Gwynne Jenkins, promise interesting concerts for the late Spring season. The Music Department of Youngstown College, having had an active season, announces a performance of Haydn's "The Songstress" by the Youngstown College Opera group, in conjunction with special numbers by the Girls' Glee Club and College orchestra, all under the direction of Dr. Henry V. Stearns.

Des Moines

IOWA

Frank Noyes, Conductor of the Drake Civic Symphony



and a concert version of a selected opera on May 16.

Faculty members of the University to appear in Spring recitals include Katherine Fletcher Shreves, cellist; Mabel Moss Madden, soprano; Paul Stoye, pianist, and Dean Frank Jordan, organist.

Sioux City

By EDITHA K. WEBSTER

SIoux CITY, IA.

THE Sioux City Symphony in its second season under Henri Pensis is attaining new favor with audiences.

Sidney Foster, Luboshutz and Nemenoff, and the orchestra are the remaining artists of the 1943-44 season, sponsored by the Sioux City Civic Music Association. It has included Marian Anderson, the Ballet Theatre and Isaac Stern.

"Carmen" in English with both guest and Sioux City soloists and an accompaniment by the symphony orchestra is a spring ambition of Mr. Pensis to be realized under sponsorship of the Civic Music Association. Howard Hatfield has succeeded Mrs. Wahland K. Hicks as president.

The Association is planning a pretentious 1944-5 season to include a larger number of concerts by the Symphony Orchestra and, among guest artists, Joseph Szigeti and Oscar Levant. Mr. Pensis will enlarge the personnel of the orchestra and will book concerts for them in nearby cities. He plans to include more works by American composers on orchestra programs.

There will be a Sioux City Music Week observance, the time being set, tentatively, for May 7 to 13, sponsored by the department of recreation of the Sioux City School system of which



Henri Pensis, Conductor of the Sioux City Symphony Orchestra

Howard Hatfield, President of the Sioux City Civic Music Association

Clifford Peterson is acting director. The orchestra and other major musical organizations will collaborate. Oliver Guy Magee is president of the Music Week association.

Concerts by the Symphony and by massed youth orchestras also under Mr. Pensis will be in a schedule to open with church programs and to include choral and dance festivals.

The Sioux City Municipal band will play weekly in the Grandview park shell where summer presentation of the Symphony also is promised.

"Elijah" will be a Spring presentation of the A Cappella choir of Morningside College. Next December the singers will present "Messiah" for the 27th time. A Spring concert and a Christmas cantata are scheduled for the Briar Cliff College glee club, to unite with the Saint Cecilia Music Club for those events.

Combined faculty and student choirs of Trinity College will sing there in a sacred concert this Spring, accenting Gregorian chant and polyphonic selections in the program.

Major musical groups planning seasonal concerts are Nordmendenes Singers, led by Carl Norrbom; Shrine Chanters of which Paul Bower is director; and the Mary Wall Borman Choral Club, headed by Mrs. Borman.

Omaha, Neb.



Mrs. Harvey Milliken, President of the Omaha Tuesday Musical Club

Rudolph Seidl, Guest Conductor of the Omaha Symphony

By EDITH LOUISE WAGONER

OMAHA, NEB.

IT is to the Tuesday Musical Club, now 52 years old, that Omaha is indebted for the privilege of hearing outstanding artists. Mrs. Harvey Milliken is president, with Mrs. Roy Page as head of the program committee. Yet to come on the concert course are Leonard Warren, Gregor Piatigorsky and Robert Casadesu.

Plans of the Omaha Symphony are vague, owing to Richard Duncan, conductor, being in the Armed Forces. However, with Rudolph Seidl of Council Bluffs, Ia., as guest conductor, there will be at least one more concert. The soloist will be Mr. Seidl's daughter Louise, playing a hard concerto written by him.

The Morning Musical announces: Jane Young, Omaha pianist, winner for two years of Mu Epsilon Music awards; the Mary Becker Trio, and Frances Magnes, violinist.



Dr. Werner Wolff, Director of the new Chattanooga Opera Association.



Arthur Plettner, Conductor of the Chattanooga Symphony



J. Oscar Miller, Conductor of the Civic Chorus

TENNESSEE



Mrs. Roscoe Clarke, President of the Beethoven Club of Memphis



Martha Angier, Memphis Manager



Burnet Tuthill, Conductor of the Memphis Symphony



I. L. Myers, Impresario of Memphis

Chattanooga

By VIRGINIA CARTER

CHATTANOOGA

IN spite of the fact that war activities take first priorities here as everywhere, the people of Chattanooga still find time to keep up their cultural pursuits, and go even further to the development of new projects. The formation of the Chattanooga Opera Company is regarded by many as the beginning of one of the most progressive movements in music here for a number of years.

The company, using entirely local talent, and encouraging young singers, is under the able direction of Dr. Werner Wolff. The conductor came to America five years ago from Hamburg, Germany, where he was conductor of the Hamburg Opera. He brings to the Chattanooga Opera Association a wealth of experience, and the material gained from years of conducting opera in the leading cities of Europe. He can number among the soloists who have played under his direction such artists as Busoni, Schnabel, Battistini, Fischer and Horowitz.

Mme. Wolff Is Assistant

Assisting in the work and coaching the singers is Dr. Wolff's wife, Mme. Emmy Land Wolff, noted Wagnerian soprano.

The new company sold season subscriptions to the people of Chattanooga with great success, and with the support of opera lovers here, many of whom make an annual pilgrimage to the Metropolitan, and visualize a company of great abilities for their home city. The productions for the first season are "Carmen", "Hänsel and Gretel", the second act of "The Flying Dutchman", "Martha", and a light opera yet to be announced.

The Community Concert Association still has the center of the field and the Chattanooga division is one of the biggest in the country. On Feb. 4, Helen Traubel appeared in concert. A return engagement is the Minneapolis Symphony, on Feb. 15. Guest violinist Zino Francescatti appears with the orchestra. Rudolph Firkusny, pianist, is the sixth celebrity of the season to be brought by the association. The other concerts were held before the Christmas season.

In keeping with its usual custom the Chattanooga Civic Choral Society, composed of 150 members, all local singers, will give its popular concert on March 7, in which the young singers of the city will appear in solo parts. All the other concerts of the society have professional soloists.

"Aida" in Concert Form

The annual May Festival of the choral society, in which the chorus is assisted by guest artists from out of town, will present "Aida", in concert form. Guests will be Winifred Haight, contralto, Mario Berini, tenor, and two other guests to be announced

later. The guests will appear in concert two nights before the presentation of the opera.

A separate concert for the new year which is drawing considerable interest is the Hurok presentation of the Philadelphia Opera Company in "The Bat", Johann Strauss's light opera. This will make the second opera presentation of the year, as Charles Wagner's company brought "Faust" for a concert earlier. Another concert brought by the Civic Chorus, "An Evening With Sigmund Romberg", had one of the most enthusiastic receptions of the year. The chorus is conducted by J. Oscar Miller, and has full orchestral accompaniment.

Symphony Continues

A great number of the musicians in the Chattanooga Symphony orchestra, which is under the direction of Arthur Plettner, Juilliard professor at the University of Chattanooga, have gone into the armed forces. However, the symphony society is as thriving as ever, and to maintain its standard, the orchestra is concentrating all its efforts into one season of two concerts, to be given within three days. Members of the Cincinnati Symphony will augment the Chattanooga group.

The symphony will have as its guest soloist this year Sondra Bianca, 14-year-old sensational pianist, who will give the Mendelssohn G Minor Piano Concerto and Liszt's "Hungarian Fantasy". The concerts will be on April 17 and 19.

In addition to the professional concerts listed, sponsored by the four thriving organizations of the city, there are any number of other programs being put on in the conservatory of music here and at the University of Chattanooga, whose choir is larger than ever before. Attendance at all musical functions is at a peak.

Nashville

By SYDNEY DALTON

NASHVILLE, TENN.

THE local Community Concerts Association is in its most successful season, with five attractions on the calendar: Eleanor Steber, Metropolitan Opera soprano; Mia Slavenska, dancer; Rudolf Serkin, Jascha Heifetz, and the St. Louis Sinfonietta. Charles Mitchell is president of Community Concerts here, and Mrs. Corinne Gamble the secretary.

The Ward-Belmont School Artist Series is offered primarily for students but the public is invited free of charge. The list for the season shows the names of Marian Solovieff, violinist; Edward Roecker, baritone; Carlos Salzedo in a harp recital; Clare Coci, organist, and Bela Bartok in a program of piano music.

Other Ward-Belmont activities are concerts by the String Orchestra under Kenneth Rose, and the Glee Club and Choir under Sydney Dalton. These groups will be featured in the annual Fine Arts Festival.

Primarily for Students

Fisk University has an ambitious program of music, mostly with its



Sydney Dalton, Choral Director of Ward-Belmont School in Nashville

Choir under Harold C. Schmidt. A recent addition to the faculty is Dr. Carl Parrish; the Choir is singing his Magnificat. The Festival of Music and Fine Arts will bring performances of Purcell's "Dido and Aeneas," William Schuman's cantata, "A Free Song," and works by Latin-American composers.

Activities at Peabody College include programs by the band, the orchestra, the chorus, the Madragalians, and the String Quartet.

Mrs. L. C. Naff has brought the Don Cossacks, Charles Wagner's "Faust" production, and Gershwin's "Porgy and Bess." The Ballet Russe was engaged; the Philadelphia Opera Company presents "The Bat" and Salvatore Baccaloni gives "Don Pasquale."

The Centennial Club of women give programs by local artists.

Memphis

MEMPHIS, TENN.

MEMPHIS is in the midst of its biggest musical season with a total of 30 events scheduled instead of the more usual 10 or 12. The greatest increase in activity is on the part of I. L. Myers, business man and art patron. Seven of his events have already taken place and then comes the Philadelphia Opera Company in "The Bat" on Feb. 5 followed by Gladys Swarthout on the 8th. Oscar Levant is his attraction for March 15. Mr. Myers has reserved the Ellis Auditorium for both April 1st and 5th but has not yet announced the artists for these dates. In addition, Mr. Myers is presenting a series of Saturday morning concerts for children, one of which is to be by the Curtis String Quartet.

Symphony Successes

The Memphis Symphony, now in its sixth season under the direction of Burnet Tuthill, continues successfully in spite of the loss of many members to the armed forces. Replacements have fortunately been available, many from the Army and Navy posts in the city and county. Two of its four annual concerts of the season remain, one on March 14 with Felix Salmond,

cellist, as soloist and the other on May 2nd when Lois Bannerman, harpist, will be featured. The usual policy of presenting at least one American work on each program is being maintained.

The Beethoven Club under the guidance of Mrs. Roscoe Clarke, has two of its presentations yet ahead, the Minneapolis Symphony Orchestra under Dimitri Mitropoulos on February 28th and a song recital by Lotte Lehmann on March 22nd. Martha Angier, Inc. has a four concert subscription series with two events still to come. They are a joint recital by Eileen Farrell, Howard Boatwright and Joseph Battista, soprano, violinist and pianist respectively, set for the first of February, and a concert on March 21st by Harry Farbmman and his string orchestra with Edith Schiller, pianist, as soloist.

College of Music Events

The Memphis College of Music, which became the music department of Southwestern College last August and moved into larger quarters, is receiving enlarged financial support. With the increase in its enrollment and the size of its faculty it is able to plan on expanding its activity both for the community and for its students. While dates have not yet been set, Director Burnet Tuthill is planning a three concert Festival of American Music for April. The programs will be comprised mainly of chamber music by representative American composers. Two of the events will take place in the new College of Music building, the third in the Hardie Auditorium at Southwestern, at which event the Southwestern Singers, a cappella choir of the college, will take part. At commencement time it is hoped to present the outstanding students of the College of Music as soloists with the Memphis Symphony Orchestra in a special concert sponsored by the school.

For the coming summer, plans are already under way for the seventh season of open air operetta. Six shows will be given in as many weeks. The company is made up of local performers, chorus and ballet, while the principal parts are assumed by guest artists. Efforts are now being made by Manager Joseph Cortese to re-engage Musical Director George Hirst and the most popular singers of former years, including among others, Frances Greer of the Metropolitan, Dorothy Kirsten and Ethel Taylor.

Chattanooga Civic Chorus Is Heard

CHATTANOOGA. — The Chattanooga Civic Chorus made the first appearance of its 14th season under J. Oscar Miller at the Memorial Auditorium recently. Gounod's "St. Cecilia" Mass was performed with soloists including Dorothy Baker, soprano; Steele Jamison, tenor, and Sam Carter, baritone. Also heard were "Hiawatha's Wedding Feast" and Victor Herbert's patriotic ode "The Call to Freedom", which Miss Baker sang with the chorus. The Chattanooga Civic Chorus had sponsored two concerts earlier in the season.



D. M. Swarthout,
Dean of the Uni-
versity School of
Fine Arts in
Lawrence



Dr. Walter
McCray, Head of
the Pittsburg Col-
lege Music De-
partment

Lawrence

By LUCY PARROTT

LAWRENCE, KAN.

FEARS that curtailment in musical activities at the University of Kansas would result from a highly militarized program have proved groundless. The School of Fine Arts under Dean D. M. Swarthout has a large enrollment both in music and art, and one of the best programs in many years.

In the organization of the University Band, the Symphony Orchestra, and the A Cappella Choir, the support of men enrolled in the Navy V-12 and Army Specialized Training Program has been largely responsible for the continuation of these important musical units at full strength and with the proper balance.

With the absence on leave for advanced study of Karl Kuersteiner, the direction of the University Symphony and the University Band has been taken over by Russell L. Wiley. Early in the Fall he formed an orchestra of 75 and a band of nearly 100.

Musical Pageant

The A Cappella Choir under Dean Swarthout has appeared at All-Musical Vespers. The one in December, given with the art departments, was a pageant.

The forty-first season of the University Concert Course was opened by Marie Wilkins, coloratura soprano, whose home is Lawrence. Other attractions are: Artur Rubinstein, the Philadelphia Opera Company in "Die Fledermaus," the Trapp Family Singers, and Joseph Szigeti, appearing in conjunction with the annual Music Week Festival, which will also feature a folk-song lecture by John Jacob Niles, a "Young American" program, the University Symphony and Band and the A Cappella Choir.

Pittsburg

By LOUIS STROUP

PITTSBURG, KAN.

BECAUSE of the war, virtually all musical activities in this district are centered in the music department of the Pittsburg State Teachers College, where concerts of the Civic Music Association are held this year. Dr. Walter McCray, head of the college's music department, is the association president. The concluding program will be given by the Salzedo Ensemble in March. Louis Kaufman, violinist, was to appear on Feb. 7. Two programs were given earlier. In his choral and orchestral work at the college, Dr. McCray has the assistance of men through the Navy V-12 program established on the campus.

The 30th annual Spring music festival, April 25 to 30, will be the highlight of the college season. The main attractions will be "The Bohemian

Girl" and the 32nd presentation of "Messiah." Dr. McCray has a festival orchestra of fifty for concerts during the year and appearances at the festival. His festival chorus will have 150 voices. The Joplin Choral Society will take part in the "Messiah."

Another event on festival week will be the tri-state band festival with participants from Kansas, Missouri and Oklahoma.

Emporia

By JEAN GORDON

EMPORIA, KAN.

MUSIC still thrives in Emporia, although necessarily curtailed in the College of Emporia and Emporia State Teachers College by a loss of students. The Artists Series has been shelved for the duration, but artists still are brought by the State College, the Women's City Club and other organizations.

The let-down at Emporia State has been less marked than at the College of Emporia because of the Army Air Corps 84th College Training Detachment. From its ranks Dr. Orville J. Borchers, music department head, and Orien Dalley, college bandmaster, draw talent to strengthen depleted ensembles.

A featured artist in the college's annual Spring music festival, the week of April 16, will be Alexander Kipnis.

To Hold Music Clinic

Plans are in progress for the annual all-state music clinic for high school music supervisors and directors, to be held at Emporia State in late March or April.

A tour is planned for the last of February by the Madrigalians, a small college group whose members appear in Colonial costumes.

Other Emporia State Spring and Summer activities will include concerts by the combined college-cadet band, orchestra and choruses, and recitals.

Easter vesper services will be held at the College of Emporia, with a women's choir and soloists, string ensembles and instrumental groups substituting for the now disbanded vesper choir. Spring recitals will be given by Ruth Grant, pianist; Elizabeth Higley, soprano, and Dr. D. A. Hirschler, organist and music director at the college.

Artells Dickson, baritone, will appear on Feb. 22 as the guest of the Women's City Club.

Wichita

By JESSIE LOU GIVENS

WICHITA, KAN.

WHILE a brilliant professional concert season continues, music in the universities and schools is being diverted more to group morale and individual appreciation rather than to large group performances. Among the outstanding concert attractions scheduled for the Spring season are those sponsored by William F. Floto. He will present the Nine O'Clock Opera Company on Feb. 16 and 17, in "The Merry Wives of Windsor," and "The Marriage of Figaro." Jose Iturbi will be heard in recital April 12. The Floto season already has brought Richard Crooks and William Primrose; "Porgy and Bess" and Sigmund Romberg and his orchestra.

The Wichita Civic Music Association brought Josef Lhevinne on Feb. 7, and will have Jan Peerce, tenor, of the Metropolitan Opera, on April 3. Previous attractions this season have

KANSAS



D. A. Hirschler,
Director of Music
at the College
of Emporia



Orville J. Bor-
chers, Music De-
partment Head
at Emporia State
Teachers College

included Blanche Thebom, mezzo-soprano; the National Operatic Quartet, and the LeRoy, Foster and Sholz trio. Myrth McGaugh is president of the association, with Grace V. Wilson, Mrs. D. S. Jackman, Robert S. Millar, vice-presidents; D. S. Jackman, treasurer, and Helen Wollfolk, secretary.

Thurlow Lieurance, dean of the School of Fine Arts at the University of Wichita, announces a varied program for the Spring season. Mr. Lieurance is preparing some of his own works for Spring presentation with his "Minisa" orchestra.

Louis Zerbe, director of the symphony orchestra and the string quartet has two Spring concerts scheduled. Mrs. Louis Zerbe will be soloist with the Symphony in the Boccherini cello concerto in C.



Thurlow Lieur-
ance, Dean of the
Music Depart-
ment in the Uni-
versity of Wichita



Charles H. Fin-
ney, Head of the
Fine Arts Depart-
ment at Friends
University

The University of Wichita string quartet, composed of Mr. Zerbe, violin; Margaret Murray, second violin; Marilee Jewell, viola, and Mrs. Zerbe, cello, will give a number of local concerts this Spring.

Major Walter Duerksen, who also is faculty director of the downtown division of the School of Fine Arts, reports 1,440 persons engaged in private musical study, a large increase over recent years. Although the downtown studio was destroyed by fire a few weeks ago, classes are being held in various schools, churches and private studios until it can be rebuilt.

Charles Finney, head of the school of music at Friends University, will direct a Spring season of music, with emphasis on individual student participation. The Friends University orchestra is led by James Smith, professor of violin.

The city schools concert series will present the Eloise Moore dancers on March 2. The Bohumir Kryl Women's Symphony has already been heard.

Tulsa

By LUCY MAY SMITH

TULSA, OKLA.

TULSA'S musical season, as usual, is star-studded, but its great musical setback of the Winter season is the temporary abandonment of the Tulsa Symphony. Abandonment of symphony plans for this year came last Spring, when decision had to be made regarding the annual outdoor Summer starlight series, which had been given for years in Skelly Stadium. For several seasons, the concerts have been presented by the Oklahoma State Symphony, headquartered in Oklahoma City but using a group of Tulsa musicians. Victor Alessandro is conductor. Transportation difficulties and additional expected expenses proved the major drawback, and public response to the problem of finances was not sufficient, the executive board felt, to warrant guaranteeing a Summer season. Music lovers hope something can be worked out by Summer, however, to revive at least the Summer concerts.

Two more concerts are scheduled by the Civic Music Association, now in successful operation for the fourth season. The Philadelphia Opera Company presented "The Bat" on Feb. 7, and March 18 the Salzedo Ensemble will close the series. Marjorie Lawrence opened the course on Nov. 23 and Artur Rubinstein played Jan. 20, making four outstanding musical attractions for a season price of \$5 plus tax.

Dr. William R. R. Lonev is president of the Civic Music Association for the second year, with Mrs. Robert Boice Carson, former secretary, as executive vice president, and Mrs. Nelle Jennings Hardwick, new secretary. Robert M. Moody remains treasurer.

Argentinita and company appeared

OKLAHOMA

Feb. 4, adding another type of dancing company to a season that featured the Ballet Theater Jan. 15.

The Oklahoma State Symphony Society of Oklahoma City has booked a Tulsa Artists series this year to replace the course booked last season by the Tulsa Symphony Association, although no season tickets are sold. This group is bringing Lawrence Tibbet March 12 and Jose Iturbi April 21, having already presented Grace Moore, Paul Draper and Larry Adler, and the opera "Don Pasquale."

Also scheduled for Feb. 25 and 26 is the revival of "Blossom Time."

Oklahoma City

By C. B. MACKLIN

OKLAHOMA CITY, OKLA.

THE Oklahoma State Symphony Society will present the Philadelphia Opera Company in a production of "The Bat" on Feb. 12. The society's calendar also bears the names of Marian Anderson, Lawrence Tibbett, Nelson Eddy and Jose Iturbi.

Orchestras and choral organizations are depleted by the Armed Forces, but Oklahoma City University maintains a high standard in both fields. A new group, the Gypsy Orchestra under Herbert Bagwell, features straight violin literature and authentic Gypsy airs done in costume.

The Ladies Music Club, oldest musical organization of the city, will present Egon Petri and Carroll Glenn in March.

The MacDowell Club fosters creative work. A program of Oklahoma music is scheduled for May under Dean Clarence Burg of the Oklahoma City University.

Yvette Guilbert Dies in France

News has been received in this country, via London, of the death in Aix-en-Provence, France, on Feb. 3, of Yvette Guilbert, for many years a unique figure in the musical world both of France and the United States. She was 79 years old and had been in failing health for several years.

Born in Paris in 1865, she was educated in a convent. At the age of 15 she obtained employment in the Printemps department store in Paris



Yvette Guilbert

and later she and her mother opened a small embroidery shop, but this was not a success, and she then worked in a dressmaker's atelier and in the evening sang in the café of Aristide Bruant in the Montmartre district. It was here that she was seen and sketched by the artist Toulouse-Lautrec. Here also she was discovered singing slightly risqué songs with much gesture and, her extraordinary personality creating an amazing atmosphere in spite of her complete lack of beauty of face and physique and a voice that was never better than indifferent.

By the early 'nineties, she was already well known both to Parisians and foreigners visiting the city and she was engaged at a high figure by the late Oscar Hammerstein for the opening of his colossal vaudeville theater, the Olympia at 44th Street and Broadway, then somewhat above the theatrical district. She returned to New York the following year to sing at Koster and Bial's music hall. During this engagement she met Dr. Max Schiller, a theatrical producer, whom she subsequently married. In 1896 she toured this country with Albert Chevalier, the British singer who specialized in song of the "pearlies" or London costermongers. The tour is said to have covered some 27,000 miles. She made several other trips to America still featuring her "chansons des gants noirs", as she called them on account of the long black gloves she invariably wore to hide her thin arms.

After the turn of the century she gradually gave up this type of singing and went in for the folk songs of Medieval France in the singing and acting of which she was unrivalled. It was in these chansons that she endeared herself to a large public during her years here from 1915 to 1922. Each winter she gave a series of Sunday night "conférences" at one of the important theaters, which consisted of folk songs, antique and modern, with explanations of where they came from and how she obtained them. At these evenings, the audience was encouraged

to ask questions and frequently acrid discussions would take place by persons seated in different parts of the theater. She also held classes in acting and song interpretation for which she charged a high figure. One of the sopranos at the Metropolitan Opera House studied the role of Violetta under her direction, Mme Guilbert teaching it, "the way I should have done it if I had had any voice".

On her return to France she made occasional appearances in concert halls and also acted for the cinema. In 1939, a celebration was held in her honor in the Salle Pleyel, in Paris, in honor of her fiftieth year before the public.

Obituary

Frank Bishop

Frank Bishop, pianist, died on Jan. 30, in Mount Sinai Hospital, New York. He was 40 years old. A native of Almont, Mich., Mr. Bishop studied at Oberlin College and the University of Michigan School of Music, then in Paris with Isidor Philippe and Wanda Landowska and in Vienna with Emil Sauer.

Mr. Bishop became a pianist against the objections of his father who failed to become reconciled to his musical career until President Hoover invited him to the White House to attend a recital given by his son. As a lad he sold newspapers and magazines in order to take piano lessons secretly. When only 10 years old he saw a poster advertising a concert by Paderewski and this inspired him to a musical career. Later he visited Ossip Gabrilowitsch seeking an audition. Advised to enter a competition, Mr. Bishop did so for an appearance with the Detroit Symphony, and won.

Mr. Bishop had toured Europe, England and the Scandinavian countries. In this country he had appeared with major orchestras and in recital. He also conducted a studio in New York and a summer school at Bethany, Pa., where he held classes for children and adults as well as teaching privately. For a time he taught at the Detroit Conservatory. His wife survives him.

Albert Courtney Hayden

WASHINGTON. — Albert Courtney Hayden, formerly and for 35 years president of Local 161, American Federation of Musicians, until he retired 2 years ago, died at his home here on Feb. 2. Mr. Hayden was in his 72nd year. In 1921, he gave up his musical activities to devote his full time to the Musicians' Union. He had played with many orchestras, among them the first Washington Symphony under Heinrich Hammer, also Meyer Davis' and Jan Garber's orchestras, the National Guard Band and the Soldiers' Home Band. He played the tuba and the string bass. Mr. Hayden was a member of the International Executive Board of the American Federation of Musicians for over 30 years, and was made an honorary board member for life last year.

He is survived by his wife, Mrs. Rose Herbert Hayden, two daughters and a son, all of Washington. Interment was in Cedar Hill Cemetery in Washington. A.T.M.

Arthur E. Johnstone

WILKES-BARRE, PENNA.—Arthur E. Johnstone, composer and teacher, died here in a hospital on Jan. 23, after a brief illness. He was 83 years old. Mr. Johnstone was born in London, May 13, 1860, and was brought to New York as a child. He studied piano with William Mason and Scharfenberg, organ with Samuel P. Warren, and composition with Leopold

LINA CAVALIERI PASSES AT 69

Former Opera Singer Dies During Air Raid Near Florence Italy

A dispatch from Florence, Italy, via London, tells of the death on Feb. 8, in the Tuscan city, of Lina Cavalieri, former opera singer and professional beauty. Her death occurred during an air raid on the outskirts of Florence.

Mme. Cavalieri was born of humble parentage in Rome on Dec. 25, 1874. She had little if any schooling until the age of 13, when her education was undertaken by a wealthy Italian. She later lived in St. Petersburg and is said to have been married to one of the princes Bariatsky. It was not until about the age of thirty that she began the cultivation of her voice first in Italy and later in Paris. Her stage debut was made as Nedda in Lisbon. Her American debut was made at the Metropolitan Opera House in Giordano's "Fedora" on Dec. 5, 1906. She also sang the title role in Puccini's "Manon Lescaut" and Cilea's "Adrienne Lecouvreur" with Caruso on the opening night of the following season, Nov. 18, 1907. While the company was on tour in April 1908, Mme. Cavalieri was scheduled to appear in Washington in "La Bohème" but left for New York and, on the day of the performance, for Europe without giving notice, it was said at the time. As a result she was not re-engaged by the Metropolitan the following season. However, Hammerstein's Manhattan Opera Company was at the height of its popularity and she was engaged there for a few roles. The following year she opened the season as Salomé



Culver Service

Lina Cavalieri

in the first New York performance of Massenet's "Hérodiade" with Dalmorès, Renaud and Gerville-Réache.

In 1910, she became the wife of the late painter, Robert Winthrop Chandler.

The marriage was dissolved in 1912, and Mme. Cavalieri opened a beauty parlor in Fifth Avenue. Later, returning to France, she married the operatic tenor, Lucien Muratore and returned to America with him when he was a member of the Chicago Opera. This marriage ended in divorce in 1927. She was reputed to have been a great admirer of Mussolini.

Damrosch. He taught theory for many years at Cornell and lectured at Washington University in St. Louis. Other activities included editorial work with the American Book Company and the Art Publication Society. He was associated with Edison in his early experiments in phonographic recordings of music and, as an expert amateur photographer, with the old Biograph Company in making the first motion pictures. He conducted an amateur orchestra in New York and was widely known in the field of educational music.

Mario Falcone

Mario Falcone, for 34 years, until his retirement last Spring, solo trombone in the New York Philharmonic Symphony, died in hospital on Jan. 28. He was sixty-seven years old. He was born in Naples, Sept. 6, 1876, and studied at the conservatory in that city. His first engagement was at the Teatro Regio in Turin. He later played in the orchestras at the San Carlo in Naples and at La Scala in Milan. He came to this country in 1906, and was engaged by Oscar Hammerstein as first trombone at the Manhattan Opera House. Three years later, he joined the Philharmonic Symphony. A son and three daughters survive.

Harold Fraser-Simson

LONDON. — Harold Fraser-Simson, composer, died at his home in Croy, near Inverness, on Jan. 19, as the result of a fall downstairs. He was 65 years old. Born in London, he studied at the Charterhouse School and with private teachers. For a number of years he worked in a bank, but composed during his spare time. He wrote "Bonita," a light opera which had considerable success both in England and America, in 1911. "The Maid of the Mountains," another international success, ran in England for over 1,300 performances. He also composed set-

tings for poems from Milne's "When We Were Twenty-one" and from "Alice in Wonderland."

Edythe Le Bermuth

Edythe Le Bermuth, widow of Arthur Le Bermuth, a Belgian banker and a singer in opera in Europe before the first World War, died in hospital on Jan. 20, in her seventieth year. Mrs. Le Bermuth, whose maiden name was Edythe Hayward, was a native of St. Louis. Much of her musical education was received in Europe. She returned to America in 1920 and was active as a teacher of singing in New York until 1930. A son and a daughter survive.

William A. Craven, Jr.

William A. Craven, singer, organist and pianist, died in a subway train in Brooklyn on Jan. 20. His home was in Yonkers and he was employed in a shipyard in Brooklyn. As a boy Mr. Craven was treble soloist in St. Thomas' Church in Fifth Avenue and he had also acted as organist in the Church of St. Mary the Virgin, the First Methodist Church in Yonkers and Zion Episcopal Church in Dobbs Ferry. He was at one time president of Local 402 of the American Federation of Musicians.

Reese R. Reese

PITTSBURGH.—Reese R. Reese, voice teacher and baritone died recently of a heart attack.

Mr. Reese, came to this country from Wales as a small child. He studied under Sir Henry Wood in London, Jean De Reszke in Paris and Pandolfini in Milan. Mr. Reese sang in light opera, playing leading roles opposite Christie MacDonald. He made his debut in "The Spring Maid." Mr. Reese was baritone soloist at Christ Methodist Church, East Liberty, for 14 years and coached many prominent church and stage singers.

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Confessions of an Albumaniac

(Continued from page 29)

eratic vocals, and the just plain vocals, I did run across some buried treasure—for example, a single of George Gershwin playing his "Do Do Do" and "Clap Yo' Hands" in his own grand manner, and the breathless excitement of finding this item on a 10-cent bargain counter years ago, was recaptured for the moment. At the same time several favorites were among the casualties. "The Variations on a Mozart Theme" sung by Miliza Korjus was so warped that the needle now takes off in the middle of the first variation and makes a three-point landing just ahead of the fifth. "Zampa" Overture, to which I am partial because of a once intimate association with the second fiddle part, came up chipped. Frances Langford ("I'm in the Mood for Love") had a broken back, and Hans Kindler (Frescobaldi's "Toccata") a compound fracture.

"Living" with Music a Chore

Of course, there is more to record collecting than the hazards—more than buying and sorting and cataloguing and placing in neat rows, as many people do postage stamps. There is the spiritual stimulus of "living" with good music. There is also a practical stimulus to be had. Regular dusting of records is a must, and this develops a fine coordination of mind and body while it encourages self-confidence. Only you, it will be found—only you in all the household can dust the records. The maid will never touch them, short of the 10-foot feather duster she uses for the curtain tops and the ceilings. Then she makes sure it's only a light once-over to push the dust securely into the album pockets—as convenient receptacles as she is likely to find in the entire house. Getting this dirt out again has given me my finest opportunity to become closely acquainted with my records.

Then in our house we wake each other up with such eye-openers as the "Academic Festival", "William Tell", and "Egmont". One morning I came down to breakfast feeling especially fine.

"I had a wonderful dream", I greeted Audrey and a steaming cup of coffee. "I was doing Mozart's two-piano concerto—all four hands by myself. It was thrilling what I could do".

"You weren't all alone, dear", said Audrey. "You had some help from José and Amparo Iturbi. I tried to get you up two hours ago. Now, drink your coffee".

Another of the fine things about having records in the house is the cultural advantages it gives the children. Kit and Terry, at five and two, are, perhaps, too young for a report on effects, but it can be safely told that the reaction is positive. On the theory that environment takes over from heredity shortly after birth, we played Brahms's Fourth Symphony (Felix Weingartner and the Vienna Philharmonic) at full volume the night Kit and his mother came home from the hospital. He cried

through the first movement, and fell asleep in the second. Why he can go to his room and sleep through anything from Toscanini's Wagner to Stokowski's Shostakovich, which we feel is some phonographic preparation for the rigorous years ahead. But he doesn't necessarily go to his room when the music is on.

At about four Kit decided that if he could run the electric razor for Daddy, the electric mix for Mamma, and the vacuum sweeper for the cleaning woman, he would man the turntable for himself. And he did. This seemed an act fraught with fearful consequences for the library, but we didn't want to be negative with the child. So we sat on our hands, and Audrey said, "Oh well, 'Peter and the Wolf' was written for the kids". "Yes", I added, "and anyhow the records are already worn thin—the album's about done, no matter what happens." And we waited calmly for the end. . . .

You have no idea of the durability of modern phonograph records. Estimates that they are limited to 200, or 500, or 2,000 playings are as wrong as Hitler in the Pripet Marshes. . . .

"Peter and the Wolf", still intact and going strong after 18 months of Kit, will outlast us, it now appears.

Kit Builds a Repertoire

However, it was not many weeks after the PATW marathon started in our house that Kit became confident that he could play other albums as well—not that he was tired of Peter. Of his own free will he pulled out "Petrushka". We were proud and happy. "Petrushka" was always as fresh as cucumbers, and always would be, we thought. One day I met a neighbor three doors down Queen Street who said, "You folks sure like that modern music, or whatever it is".

From Stravinsky Kit moved in cycles to Bach ("Three Wise Virgins"), to Offenbach ("Gaieté Parisienne"), and from DeFalla ("Night in the Gardens of Spain") to Rodgers and Hammerstein ("Oklahoma"). A right nice program, if you string them out one after the other. Kit never does.

Terry likes music, too, although he can't yet reach the turntable. But he broke through the loud-speaker grill trying to get close to "El Salon Mexico".

We don't know just how our parental forbearance in this matter is to be rewarded. If Kit and his young brother grow up to like the "Peter and the Wolfs" and the "Wise Virgins" of tomorrow, as well as they do those in our record library all will, of course, be forgiven. We only hope they will never feel impelled to write such an inscription as I encountered the other day in a booklet attached to an album recently returned by a borrower.

This album, one of the excellent Columbia History of Music set, was among some 15 albums and several single discs that had been out of the house on loan since the fall of 1940. A music teacher friend said he

wanted to use the records in a good cause. He was conducting a class of prep school boys through a survey music course, and he said "You know how boys at that age are about serious music". The records, like pictures, would be better than 10,000 of his words, he felt. I agreed, and, feeling mellow with good works, helped him pack off the records he selected.

After three years absence the records came back a few weeks ago with some apologies on the length of time they'd been away. "But I want you to know," my friend assured, "they were used in a good cause."

"I'm sure they were," I gladly agreed.

It was nice seeing the old stalwarts back home again—Monteverdi, Palestrina, Corelli, Bach, Mozart. A few days later I was thumbing through the History of Music set, and noted that the little



Official U. S. Navy Photo
Jack Sperling Was a "Skin-man" Before He Joined the Navy and He's Still Beating It

booklets, containing Percy Scholes's scholarly and interesting commentary, were back also. They were intact and none the worse for wear. Probably never opened, I thought.

Then on the title page of the first volume I found these words in a boyish scrawl over the learned doctor's name:

"All Music Stinks!"

Orchestras Unite in League

(Continued from page 116)

national organizations spring up in the city, never extending their influence or service beyond the Bronx and urge that additional headquarters be set up in the center of the country and on the West Coast.

Growth of Membership

Unhoused and with nothing to call a surplus in its treasury the league has grown steadily in membership. At the present time less than half the orchestras listed before the war are playing. Less than half of these have joined the league, legally, that is with dues paid. But in spirit most of the playing ones are taking an active part, contributing suggestions and material for the bulletin and, one by one, they get to taking the matter of membership up with their boards. Things move very slowly in this field.

Judging from fragmentary glimpses the wartime orchestra picture will also be inspiring. Major symphonies have raided the smaller ones, which is nice for American musicians always in the minority in the professional field, but sad for their communities.

All war services have taken toll of both men and women players, but orchestras carry on and even give extra programs, Victory concerts to sell war bonds.

Boys and girls in nearby camps are saving the day for many orchestras, filling the vacant chairs, and quite a few report boom seasons due to the interest taken by the personnel of forts and camps in their neighborhood.

A Reason to Keep Going

These do not feel guilty about their war work being a playing orchestra. But some do, and question the need for an orchestra or a league of orchestras which won't be able to meet until heaven knows when. Maybe the real reason for striving to keep alive interest in symphony orchestras is contained in a letter from a young captain of the Marines to his former teacher

and conductor, Frank Noyes of Des Moines. He expresses deep appreciation that the orchestra where he played first trumpet is carrying on. He writes that he has taken his trumpet to war and carries it on one of the machine gun carriages because his men are so hungry for music and what he can play is all they have.

He has been through the hell of war, this young Iowa boy, he's been wounded and decorated. And while resting and regaining his strength to go at it again, he thinks things over, and writes of his pride in his corps and the home town orchestra that goes on playing.

Robert Louis Barron, conductor of the Amarillo Philharmonic is secretary and treasurer of the League and A. H. Miller, manager of the Duluth symphony orchestra, vice-president.

Symphony orchestras represented in the League are:

Altoona (Pa.) Civic Symphony
Amarillo (Tex.) Philharmonic
Austin (Tex.) Symphony
Bangor (Me.) Symphony
Battle Creek Civic Symphony
Chicago Business Men's and North Side Symphony
Colorado Springs Symphony
Southern Symphony of Columbia, S. C.
Columbus (O.) Philharmonic
Drake Civic Symphony of Des Moines
Duluth Symphony
Erie (Pa.) Symphony
Evansville (Ind.) Symphony
Fargo-Moorhead Civic (N. D. Symphony
Flint Symphony
Fort Wayne Civic Symphony
Fresno (Cal.) Symphony
Germantown (Pa.) Symphony
Grand Rapids (Mich.) Symphony
Harrisburg (Pa.) Symphony
Huntington (W. Va.) Symphony
Kalamazoo Symphony and Kalamazoo Little Symphony
Knoxville (Tenn.) Symphony
Lansing Symphony
Lewiston (Pa.) Symphony
Licking County Philharmonic of Newark, Ohio
Pasadena Civic Symphony
Pontiac (Mich.) Symphony
Racine (Wis.) Symphony
Rapid City (S. D.) Symphony
Rockford (Ill.) Civic Symphony
Saginaw (Mich.) Symphony
Susquehanna (Selinsgrove, Pa.) Symphony
Sioux City (Ia.) Symphony
Springfield (Mo.) Civic Symphony
South Bend (Ind.) Symphony
Terre Haute (Ind.) Civic Symphony
Toledo Symphony
Waukegan (Ill.) Symphony
Symphony of Central Florida (Winter Park, Fla.)
Yonkers Symphony
Zion City (Ill.) Symphony



Bows and Wows

Penny Gives Mone Paulee
a Friendly Paw, but Is
Definitely Interested in
the Camera, Too



Ezio Pinza Says Goodbye to His Dalmatian, Boris, as A. A. DuBois, Westchester County Collector for "Dogs for Defense", Enlists the Pet in the K-9 Corps to Be Trained for Combat Duty with the Army



A Book, a Cup of Tea and a Visit with
Minos Fill a Pleasant Half Hour for
Jennie Tourel



Alexander Brailowsky's Chow, Beauty, a Gift from Admirers in Buenos Aires, Examines the Score of "The" Tchaikovsky Piano Concerto, Which Her Master Played with the New York Philharmonic-Symphony



John Garris Enjoys a Romp with a
Poodle of Heroic Proportions at the W.
M. Sullivan Estate



William Kapell Takes a
Rest from the Keyboard
to Teach His Dog a New
Trick or Two



Lonely without Their Pet,
Black Key, Pierre Lubo-
shutz and Genia Nemen-
off Borrow Eugenia Bux-
ton's Terrier in Memphis

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Utica, N. Y., Daily Press, Feb. 11, 1943

"Fritz Reiner proved himself a master conductor. . . . It was an evening of distinction and art. . . . The audience burst into tremendous applause. . . ."

Troy, N. Y., Record, Feb. 12, 1943

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Olin Downes, New York Times, Jan. 22, 1943

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